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filmindia

SEPTEMBER 1942

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SEPTEMBER 1942

VOL. 8 **No. 9.**

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filmindia

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Editor: BABURAO PATEL

Nation's Entertainment

Film producers are incurable optimists. Those in India seem to have entirely forgotten that we have a grim world war on hand.

During the last month seven new producing companies launched production activities. Only a couple of months back, we were told that there would be a terrible shortage of raw films and it would be in the interest of the industry in general to cut down free lance production.

But somehow, through some mysterious sources, every small or big and every new or old producer seems to be getting the requisite raw stock alright. It is really a major mystery how this can be done when only a couple of months back there was a general panic about raw film supplies.

Whatever the mysterious sources of supply, we welcome them as the Indian film industry is thus given a scope to expand even in these troublesome times.

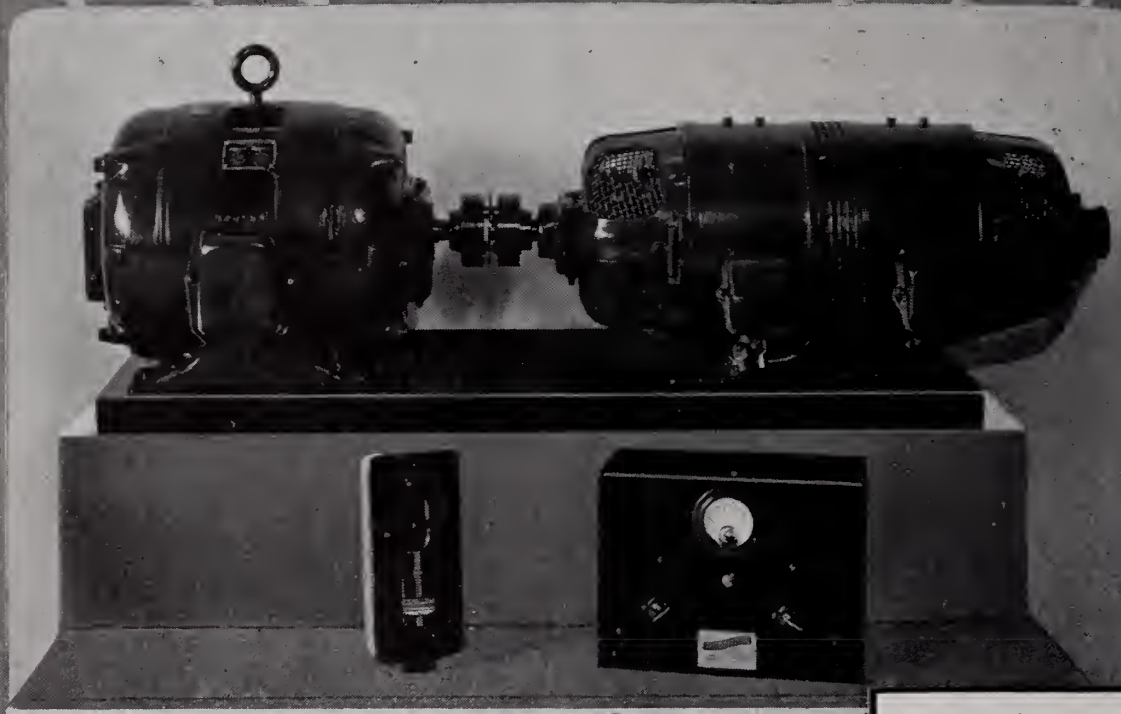
The point, however, is: how is this opportunity being used by the new producers? Are they keeping in view their immense responsibility as leaders of public opinion when they plan their production programmes or are they, as of old, indulging in producing stale and time-worn subjects for mere and frivolous entertainment?

Taking stock of the numerous pictures recently released, we find that our productions are still rotting in the same old vicious circle in which our industry once began to support its very economic existence.

The early efforts of our producers to give popular themes with the solitary idea of popularising films and thus stabilising the industry could be condoned as an industry's inevitable struggle prior to stabilisation.

But now after thirty years of film making and after being sure of the fact that our film industry has come

HERE'S A WINNER!



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In "Roti" a social picture of National Studios, we see a lot of Sitara and it seems quite attractive.

to stay, inspite of keen foreign competition or lack of sympathy from the State, our producers are expected to be progressive in planning their entertainment fare for millions.

To show to our producers what intellectual public leaders feel about our film industry and its role in our nation's life, "filmindia" has been interviewing several popular leaders who are themselves shaping the destiny of our nation from day to day.

Says Ex-Premier B. G. Kher, "I consider films as an agency worth harnessing for public good. Both from the educational and entertainment points of view the cinema has come to stay. It will live as long as modern civilization lives and like other features of the modern civilization, it must be fully exploited for human welfare."

"Human Welfare"—Those two words should really worry our conscientious producers. Are our present films planned or produced to contribute to the welfare of humanity? Yes, sometimes. But so rarely that our City Mayor Yusuf Meherally complains: "Several Indian pictures he had seen were splendid but others were disappointing—he found the Indian pictures generally too long, the subject matter not fully exploited and sometimes, the treatment conventional without a proper background of realism.

Continued the Socialist Mayor of Bombay, "I would like to see the life of an Indian peasant in his social and political setting — rural indebtedness, tragedies from addiction to drink, antiquated social custom etc. Then films on the evil of child marriage and unequal marriages and so many other problems of today."

In short, Mayor Meherally wanted the film to educate the masses—make the issues clearer. He believes that a film with a purpose could entertain the public more and serve the national ideals better than those which are built in air.

Are we producing pictures to meet these national needs? It is useless to reply to this question, seeing the number of "Saints" we manage to can in our film tins from month to month and present them as devotional sardines for the religious appetites of all and sundry.

The Rt. Hon. Dr. M. R. Jayakar has something to say about the saintly miracles so often seen on the Indian screen:

Says Dr. Jayakar: "I must tell you, however, that the miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer these saints and mythological figures to be severely left alone. All these venerable old celebrities are present-

Smart Maya Bannerjee makes a beautiful village maid in "Chooriyan" a social picture of Prakash.

ed to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalized on celluloid. What we need for popular education is the spread of rationalism, a faith in human endeavour to rise to its highest—An emotional people need realistic pictures as a corrective of a national bias. Films must take up their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."

And there is one more complaint from another scholar and politician. Writes The Hon. Dr. B. R. Ambedkar: "Our producers have yet to get out of the mythological stupidities and oddities and deification of mere men. Instead of having the stories of "Eknath" and "Chokha Mela" with all their eccentricities and miracles as superstitiously transferred to the screen as they are chewed with delicious devotion by our Kirtankars and Puraniks, which promote superstition on a vast scale with 20th century apparatus, our producers will do well to depict how the depressed class movement has outgrown its humanitarian and religious shell and broken into a self-reliant movement, demanding rights of men. All our stories from the Puranas will have to be completely revised in the light of modern research and presented in their correct historical perspective."

And finally Thinker-philosopher Sir Radhakrishnan thinks: "We are getting a little too much of this mythology. We should retain all our ancient ideals but they must find parallels in the life of modern people and modern conditions. The film industry in this country must get out of mythology and saints in the various provinces. The industry is now thirty years old and it must give to the nation pictures around our daily life and its social and economic problems."

Yes, the industry is thirty years old but our producers are still like babes in the wood—bewildered and lost.

[illegible] and Veena Kumari seem to have an intimate [illegible] all to themselves in "Zevar", a Mohan picture.

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(From Our Musical Correspondent, Bombay)

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हरदम उन्हे दुवांये दिये

Miss T. Sushila

N 26050 { चांदनी है रात श्याम
दैया जोबनवा पर.

News has been received that H.M.V. forces have further scored a signal victory on the music front. Two armies of the panzer commanded by these two generals have completely trapped public fancy. Curiously enough, there is no retreat though the casualities reported are heavy. You would also crave to be a victim when you hear the two records.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

JOHN DOE OF BOMBAY

A gentleman from Bombay Mr. K. R. Sethna has sent us his cheque of Rs. 110/- with the following letter to the Editor:

"Quite accidentally I came across your 'filmindia' a couple of months back. In fact, a distant cousin of mine, a college youth, forgot a copy of your magazine when he visited us. Through sheer curiosity and also with a bit of anxiety to see what sort of things modern young men read, I opened your attractive looking magazine and I was soon reading the article, "White Man From The West". The patriotic sentiment underlying the said article no doubt impressed me and more so, your peculiar and forceful style of writing—or may I say your inimitable mastery in the use of invectives.

"But that is not what I liked most. When I came to the "Editor's Mail", I was simply stunned with the discovery that we have some one in our country with a rare sense of humour which he uses with devastating effect. Quite a dozen times I roared with laughter and my wife naturally thought my behaviour to be strange. She took the paper away to find out for herself the cause of my sudden hilarity. You know a fifty-year old husband does not laugh so easily and so loudly, especially after twenty seven years of married life.

"Very soon my wife caught the infection and together we discussed you and your paper for a long time. I forgot my share market worries and together we both went over your witty replies again and again and we seemed to strike at more and more subtleties. I wonder how many of our countrymen can really understand your humour. In any case, yours is a marvellous job. We managed to secure some old copies from my young cousin and merely stating that we were both delighted is to put it very mildly.

"Here is a magazine that ought to get into the hands of millions. In our country people don't understand humour and yet they need it so badly. Our people are too serious and that is one of the reasons why our country is still backward in every respect.

"I phoned up your office to find out about the annual subscription and I am enclosing a cheque to cover ten subscriptions with the names of my friends to whom the magazine should be sent regularly for a year. They are share-market folks and like me they are also worried due to present uncertain conditions. I am sure they will like to read your famous magazine and at least for a time escape from their business worries.

"I wish I could afford to send this magazine to a thousand more people. Someday perhaps I may do so."

Here is something in the real John Doe spirit which Mr. Sethna is doing. And we are glad that "filmindia" is after all doing some good by bringing laughter and peace into our homes in these war-torn times.

DEWAN SHARAR ON A.I.R.

We congratulate the All India Radio, Bombay, for securing the co-operation of Dewan Sharar, the well-known international writer and critic to review Indian films on the air.

To readers of "filmindia", Dewan Sharar is already an affectionate and familiar name because of his interesting short stories which have appeared in our magazine so often.

Dewan Sharar gave his first film broadcast on the 5th August and he reviewed two current releases "Basant" and "Phir Milenge", in the fifteen minutes

Pramilla beats Mae West in "Basant". Her vamping excites the audience to enthusiasm.

Ullhas and Mumtaz Shanti provide the romance in "Basant" a social picture of Bombay Talkies.

allotted to him, in a way masterly enough to indulge in any comparison. His broad, kindly outlook on life as a result of his long stay in Europe eminently qualifies him for this work and one would only wish that he was allowed to speak on this subject at least twice a month. Once a month is too long a time to wait for Dewan Sharar.

We would, however, request Dewan Saheb to abandon his high-flown Urdu which we are sure went over the head of the average Bombay listener. Why not give us the reviews in popular Hindusthani!

OUR "PREFERENCE" ARTISTES

The latest racket in vogue in our film industry is the free-lance artiste who sells his or her talent by "preferences" to the producer.

The first preference, which often means the first refusal and very rarely the first chance of work, costs the producer something near Rs. 2000/- a month while second and subsequent preferences cost five hundred less with every new contract.

The result of this practice is that some of our popular artistes, who earned their popularity principally due to their allegiance to a single studio, have now become mercenary professionals, who, irrespective of their love for their calling and art are working in three or four pictures—and in some cases even in six pictures—simultaneously.

This method of recruiting artistes for a picture is really too expensive in the long run. We know of a picture which was scheduled to be completed in three months actually took nine months to complete, because three of its leading characters were acted by these free-lance artistes with their "preferences", and for days on end they could not be available together.

During the course of the production, the producer who had booked the hero as a first preference for the first three months on Rs. 2000/- a month was still paying at the same scale in the ninth month but with a fourth "preference". Three other producers were taking their turns before this man could be allowed to work for his first producer.

Incidentally, the picture cost Rs. 1,50,000/- to complete as against the original estimate of Rs. 75,000/-.

We have several "preference" artistes nowadays making anything between seven to ten thousand rupees per month. Only a few months back, some of these men were earning a mere thousand a month.

At this rate our artistes are fast becoming tiny capitalists and they will soon deserve to forfeit the sympathy which as "struggling" artistes they once used to enjoy.

In our opinion, this is a bad phase that has set in, looking at it from the point of general welfare and stabilisation of the industry. This profiteering in talent must stop if we are to preserve some quality in our artistes and some standard in our productions.

Here is an eloquent situation from "Khamoshi", featuring Romola. The picture is to be released through Supreme Films.

Producers must not encourage these racketeering artistes who wish to exploit their popularity by following pseudo-capitalistic methods.

Their high and handsome earnings will provide a bad example to the new comers and even to those who work regularly in our well established studios. The nett result will be an all round demand for big salaries which the producers can ill-afford to pay in these times.

If the producers don't learn in time to cut down their production costs, the sky will soon be the limit to the greed of these film artistes.

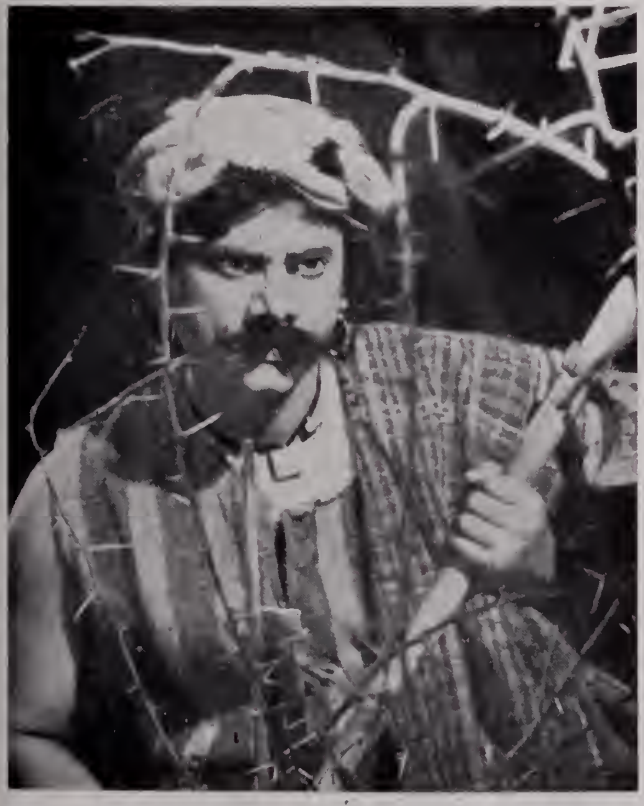
The producers' association must seriously think of this problem which will soon become a menace to the producers and to the industry.

Another way to meet this menace is to boycott these racketeering artistes and search relentlessly for new talent. There are still many unknown, sighing silently to join the films.

We still admire the production methods of Prabhat and Pancholi, who always give a couple of new faces to the screen and who rely the least on old talent.

WAKE UP AND SHOUT

Almost every other day, we receive a complaint from some distant station about the shortage of cinema projectors in the country. It seems that hundreds of new stations are waiting to open new cinemas but they can not get the necessary machinery nor the license to consume electrical energy.



Baburao Pendharkar gives a classic performance as "Vithu" the untouchable in "Damaji" a New Huns picture to be released through the Silver Screen Exchange.

In "Ever Yours", a Navayug picture, Damuanna Malwankar imposes himself on millions by belonging to everyone.

On inquiry at the import end of this cinema machinery we are told that the Government are reluctant about granting import licenses and machinery dealers just can not manage to get any new projectors into the country.

This is a really a bad state of affairs, as, not only can't we open new cinemas in the country, thus restricting the natural expansion of an important industry, but, we are told, there is also an alarming shortage in spares and accessories which are badly required for maintaining the present cinema installations in working order.

This is too bad and those several associations and societies which have assumed to themselves the role of protecting the interests of our film industry should really get going and raise a loud wail till the Government is compelled to grant some sort of priority of importing if not any new machinery, at least the accessories to keep the old skeletons in condition.

Otherwise, the industry will soon see some of the present cinemas closing down. That will mean less money to the industry.

ALEX SHAW AGAIN

"After six weeks in India it seemed quite obvious that everybody in your country is slightly mad. Some,

THE SUNNY SIDE OF EXISTENCE

" HAPPINESS IS NOT TO BE FOUND IN LUXURIOUS LIVING BUT RATHER IN THE SIMPLE ELEMENTAL THINGS OF LIFE"

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PHILOSOPHIC PRESENTATION

★ **ROTI** ★

AT

From 25th August **SWASTIK** *The Theatre for Luxurious Comfort*

BOMBAY

but not very many, are pleasantly mad; the others are dangerously crazy," writes Alexander Shaw, Ex-Producer to the Film Advisory Board in an open letter to an Indian friend.

Strangely enough, Alex Shaw has burst out into speaking and writing on India and Indians only after safely reaching the shores of England. In India, he preferred to be as quiet as a mouse.

Well, in calling Indians mad, Alex Shaw is right for the first time. Who else but a mad people could agree to employ an "expert" film producer like Shaw? And those colleagues of his on the Film Advisory Board who backed him up through sun and rain, they must be the "dangerously crazy" ones to do so knowing Alex Shaw at close quarters.

But Alex Shaw or for that matter other Englishmen would do well to remember that our madness is born out of a 150-year old slavery.

But one of these days, the Indian shall be perfectly sane and we hope the Englishman does not go mad that day.

SIR RAHIMOO'S ANNUAL PRATTLE!

"The total absence of educational and cultural films worth the name is a blot on our industry and I have no doubt that if proper guidance as to the type of films needed is forthcoming, the professional producers will not be found backward in putting their shoulders to the wheel, or perhaps a new medium scale industry for the production and exhibition of special films may come into being," said Sir Rahimtoola Chinoy, President of the Motion Picture Society at the annual general meeting of the Society recently held in Bombay.

Imagine, Sir Rahimtoola of all people saying this on one of the very few ceremonial occasions when the old knight betrays his interest in our film industry. And yet oddly enough, he is the Chairman of the Board of Directors of the National Studios Ltd., with its Director-in-Charge Mr. Y. A. Fazalbhoy writing articles in and out of season about educational films and the great need of producing them.

May we know why Sir Rahimtoola, who seems to be ready enough to notice "a blot on our industry", did not, during the last three years of his Chairmanship of the National Studios Ltd., insist on his own studio executives producing educational and cultural films? Or did he, of all people, not get the necessary "proper guidance"?

Sir Rahimtoola uttered a lot of other altruistic nonsense in his speech, half of which, we suspect, he himself did not understand. When people like Sir Rahimtoola talk of educational films, the proposal sounds peculiarly uneducational.

Really, Sir "Rahimoo", your forte seems to be racing. You look like a king among those horses and jockeys. Why, then, dabble in something as intelligent as an educational or a cultural film?

We like you as the President of the Motion Picture Society because of your cylindrical gold turban. It looks better than the bush shirts of Jamshed Wadia or the dust bins worn by some other Parsi members. But you must not talk so much.

Why doesn't someone give Sir "Rahimoo" a farewell lunch at the Taj?

SHANTARAM RESIGNS

We understand reliably that Mr. V. Shantaram, who was till now producing war shorts for the Film Advisory Board, has resigned from his post of the Film Producer to the Government of India. He is expected to hand over charge by the end of September and will probably plunge himself into his own production activities again immediately after.

We cannot find what are the exact reasons that compelled Shantaram to take this sudden decision, but we have a hunch that Shantaram did not seem to like the present political tension existing between the people and the rulers.

Shantaram has been essentially a people's man and those millions of fans who have made him what he is today expect him to issue a statement giving his reasons for his sudden withdrawal from the Film Advisory Board, where he was doing valuable war propaganda work for the last eight months.

A NEW FILM BOOK

Mr. C. K. B. Naidu deserves our congratulations for his patience and perseverance in publishing "THE INDIAN SCREEN PICTORIAL", an useful "WHO IS WHO" of those people who matter in the Indian film industry. The publication seems to be almost complete as it contains thumb-nail life sketches of almost everyone from the smallest artiste to the biggest film producer.

We have not had time to read through the whole volume, but the book seems to be an useful addition to our film literature, in as much as, it will also provide an useful guide to those who are fond of film personalities.

To the film fans there is many a biography of their favourite star and if not for any other reason, for this one reason this book should be sold out.

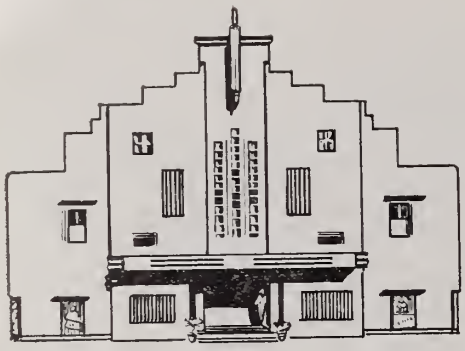
The book is available from Mr. C. K. B. Naidu, 212, Tenth Road, Khar, Bombay 21.

SUSHILA RANI

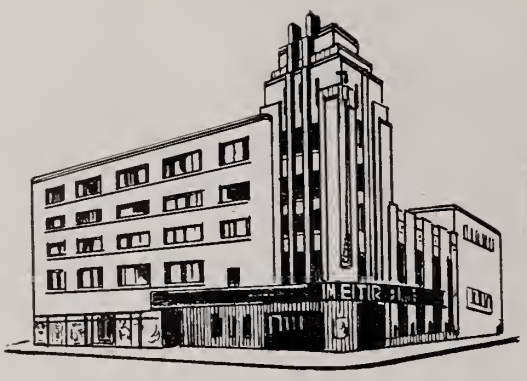
In the last issue we had announced our intention of giving a hundred autographed photos of Sushila Rani to those readers who would assemble the photo pieces and be the first hundred to submit them to us.

The actual response, however, is terrific. We have already received thousands of replies and every day more are coming in. With an intention, therefore, to please the largest possible number of readers, the Directors of Filmindia Publications Ltd., have decided to issue 2000 autographed photos which will be sent to the two thousand readers who will be picked up at random from the general pool.

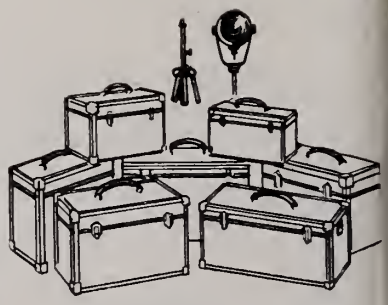
We are making special arrangements to get these photographs ready and we hope to post them to the readers before the end of September.



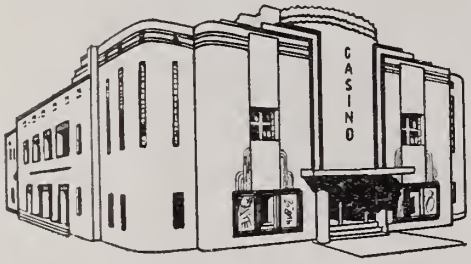
States Theatre, Bangalore



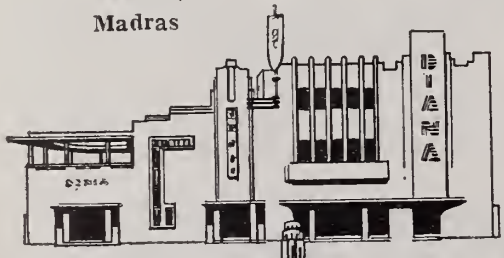
The Metro, Bombay — India's most luxurious theatre.



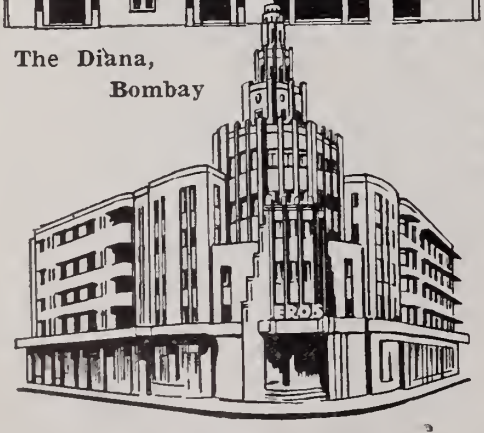
RCA Portable Recording Equipment used by the Army, Government and several leading studios.



The Casino, Madras



The Diana, Bombay



The Eros, Bombay — India's Biggest Theatre.

One of the scores of the RCA sound equipped advertising trucks used by leading Indian Manufacturers.

In PEACE and THROUGH POPPIE

RCA SETS THE PACE!

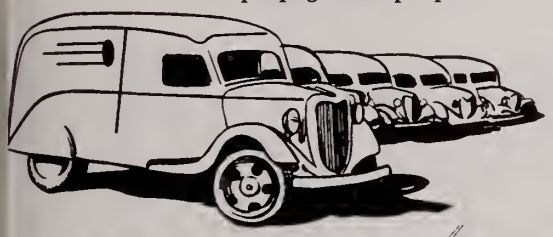
HOW RCA ADDS TO YOUR PROFITS

Evidence of the preference for Photophone High Fidelity Sound Equipment is manifested by the increasing number of new RCA Sound installations the world over and all over India.

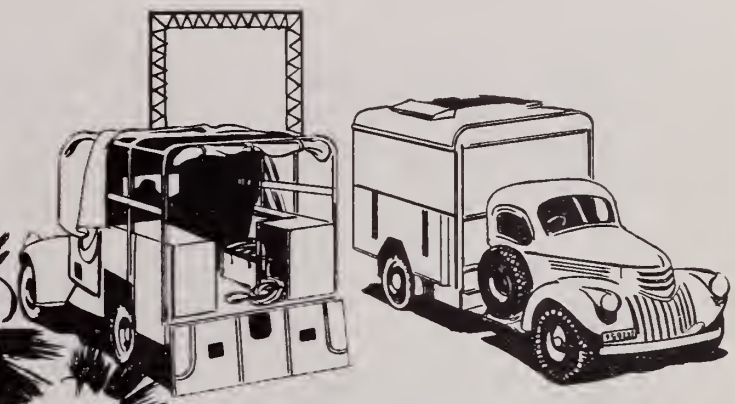
Exhibitors using RCA Photophone High Fidelity Sound Systems will not only experience the moral satisfaction of providing their patrons with the best of sound motion picture entertainment, but will find their judgment reflected in mounting profits. The difference between an interested audience and an apathetic one is the measure of RCA Photophone superiority over mediocre sound—the difference that makes a satisfied patron and brings him back to the "Box Office".

Distributors: **EMPIRE TALKIE DISTRIBUTORS, Karachi, Calcutta. Lahore, Delhi.**
FAMOUS PICTURES LTD., Bombay, Bhusawal.

A fleet of RCA sound equipped vans used by the Army for recruiting and propaganda purposes.



A mobile cinema unit completely equipped with RCA sound projectors.



RCA sound projectors exclusively used in FAZALBHOY Institute of St. Xavier's College, Bombay for training Army Personnel.

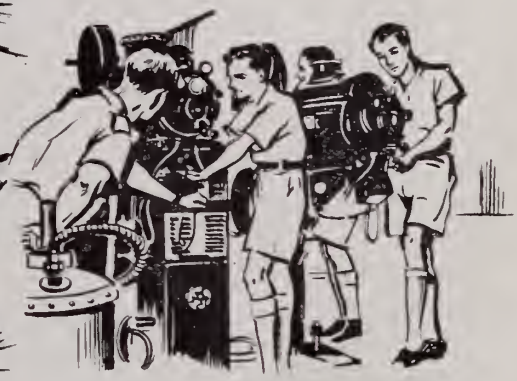
'n WAR

ND BOMBS

RAINING FOR VICTORY

..with Sound Motion Pictures

In the gigantic effort to weld this country n an effective fighting force, sound motion pic- rs are of tremendous importance. They play tal role in training the Army, Navy and Air e personnel....speeding up industrial pro- ion....training industrial workers....provid- morale building entertainment to the armed es....and in disseminating important defence edures to the general public. RCA Sound ording and Reproducing equipments, in ever easing numbers, are helping carry out this programme.



Another fleet of RCA equipped cinema vans used for instructing and entertaining troops.

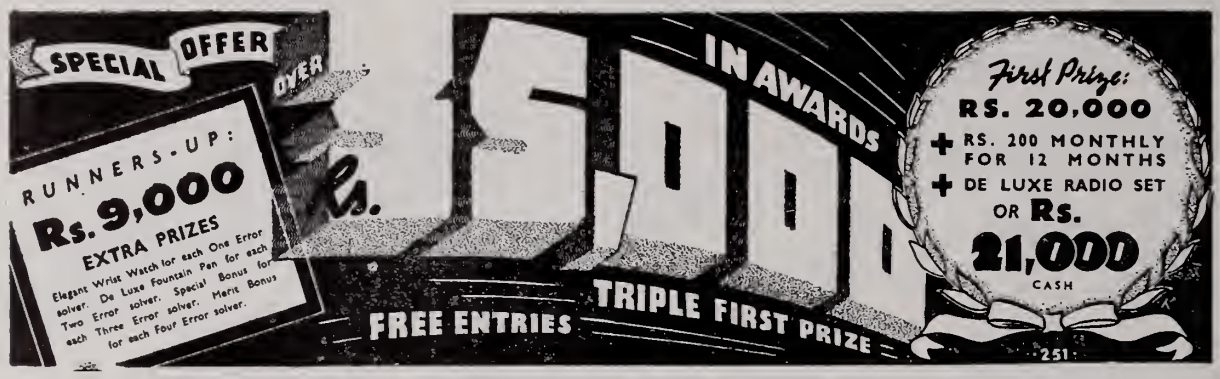
RCA

Photophone Equipments Limited

PHOTOPHONE HEADQUARTERS,

9, MARINE LINES, BOMBAY.

MAGIC VOICE of the SCREEN


SPECIAL OFFER
RUNNERS-UP:
Rs. 9,000
EXTRA PRIZES
Elegant Wrist Watch for each One Error solver. De Luxe Fountain Pen for each Two Error solver. Special Bonus for each Three Error solver. Merit Bonus for each Four Error solver.
Rs. 500
IN AWARDS
First Prize:
RS. 20,000
+ RS. 200 MONTHLY FOR 12 MONTHS
+ DE LUXE RADIO SET
OR Rs.
21,000
CASH
FREE ENTRIES
TRIPLE FIRST PRIZE
251

"COMMONSENSE CROSSWORD" No. 251

In *Commonsense Crosswords* you can't lose! For, as a competitor puts it, whether or not you score prize-winning honours you get your full money's worth in wholesome entertainment. This Competition brings you our second bumper Monsoon Offer, which gives you an opportunity of exchanging a little diligence for Rs. 20,000, Rs. 200 monthly for 12 months and a de-luxe Radio Set. You will reap all these awards, or, if you prefer it, a lump sum of Rs. 21,000, if yours is the best entry received in this Competition. Rs. 9,000 and unlimited Extra Awards are set aside for Runners-up, so that even if your entry contains four errors you will be a prize-winner. There are also Free Entry facilities. Anything worth winning is worth an all out effort, so begin your offensive NOW on the Square below.

CLUES ACROSS

1. It is an indisputable this that you can win top honours if you analyse these Clues carefully when solving them
4. Request
7. Struck with amazement
9. Place of public contest
11. Female deer
12. Spider weaves its own
14. We used to this at aeroplanes but we no longer do so
15. Jumbled spelling of *lower*
18. When we are older we tend to do this more earnestly
20. Rocky peak
23. Stalk
24. Colour
25. Indian nurse
27. Rare must be the person who has no such worries on his mind
28. It is usually futile to argue with person whose opinions are this
30. Neglect of this is apt to prove costly to owner
32. To clear away
33. The quick-tempered seldom suffer one with patience
34. When not properly appreciated sometimes do more harm than good
37. Sometimes causes a man's perception to be seriously impaired
38. Anger
39. No one can openly do this without certain loss of dignity
40. We like to see this shine

CLOSING DATE, SEPTEMBER 10th.

N.B.—The Entry Fee is Re. 1 per Entry Square.

Every two Re. 1 Entry Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.

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FOR FULL PARTICULARS SEE
"THE ILLUSTRATED WEEKLY OF INDIA"
of August 16th, 23rd or 30th.

CLUES DOWN

1. Pet notion or craze
2. To be eagerly expectant
3. Association with such a person is apt to injure one's reputation
4. At your last meal you did this
5. How many people seem to think that given permanent this they would be happy
6. Usually gladly welcomed after completion of work
8. Moved swiftly and majestically
10. Any form of insult is apt to make an Irishman this
13. Shining or broad
16. Axis powers seem erroneously to believe that people can be this by lying propaganda
17. Unexpected this often results in batsman losing his wicket
19. Short-sighted one is apt to form wrong conclusions
21. Their talents often enable accomplished novelists to this people's feelings
22. Measures of depth
23. Loud ones generally attract attention of passers-by
26. One who hires
29. Jumbled spelling of *sixes*
31. Mixed dish
35. Transgression
36. Usually appreciated all the more when unexpected

COPIES AVAILABLE FROM ALL NEWSAGENTS

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. E. Mathai (Travancore)

What sort of a person are you in private life?

A good friend, an indifferent enemy, a disowned son, a loving father, a disloyal husband, a jealous but devoted lover and a social rebel—in short a good sinner allround.

Why is the Editor of "filmindia" present at all the previews?

Who else is there to represent the Indian film press?

G. S. Mukerjee (Nagpur)

How is it that film records of Bombay Talkies are never broadcast from the A.I.R., Delhi? Is their music considered so bad?

On the other hand I think, Bombay Talkies give rather popular music. It perhaps does not match well with the lust-laden gazals which are often broadcast from the Delhi station. But the A.I.R. Bombay often gives us the pleasure of hearing some popular song hits from the Bombay Talkies.

R. Satakopan (Madras)

Most of the girls, especially of impressionable young years, who hear Surendra sing, confess—no doubt in privacy—that they are madly in love with him. It seems that he appears in their dreams, sings to them in their sleep, walks before them in their waking hours and vanishes without giving them the satisfaction of his touch. What is to be done?

You have described a ghost in action and poor Surendra is still very much alive. Let me have the names of these girls. They must be having other interesting confessions to make.

S. Rahat Ali Khan (Moradabad)

Many of the pictures produced are comedies. Why don't the story writers write tragedies?

Our story writers always write tragedies—tragedies of the box-offices usually. The producers turn them into comedies. It pays them better to have people laughing and paying. And people also love to be good losers. Why the hell, do you want tragedies? Aren't there enough tears without the screen shedding them?

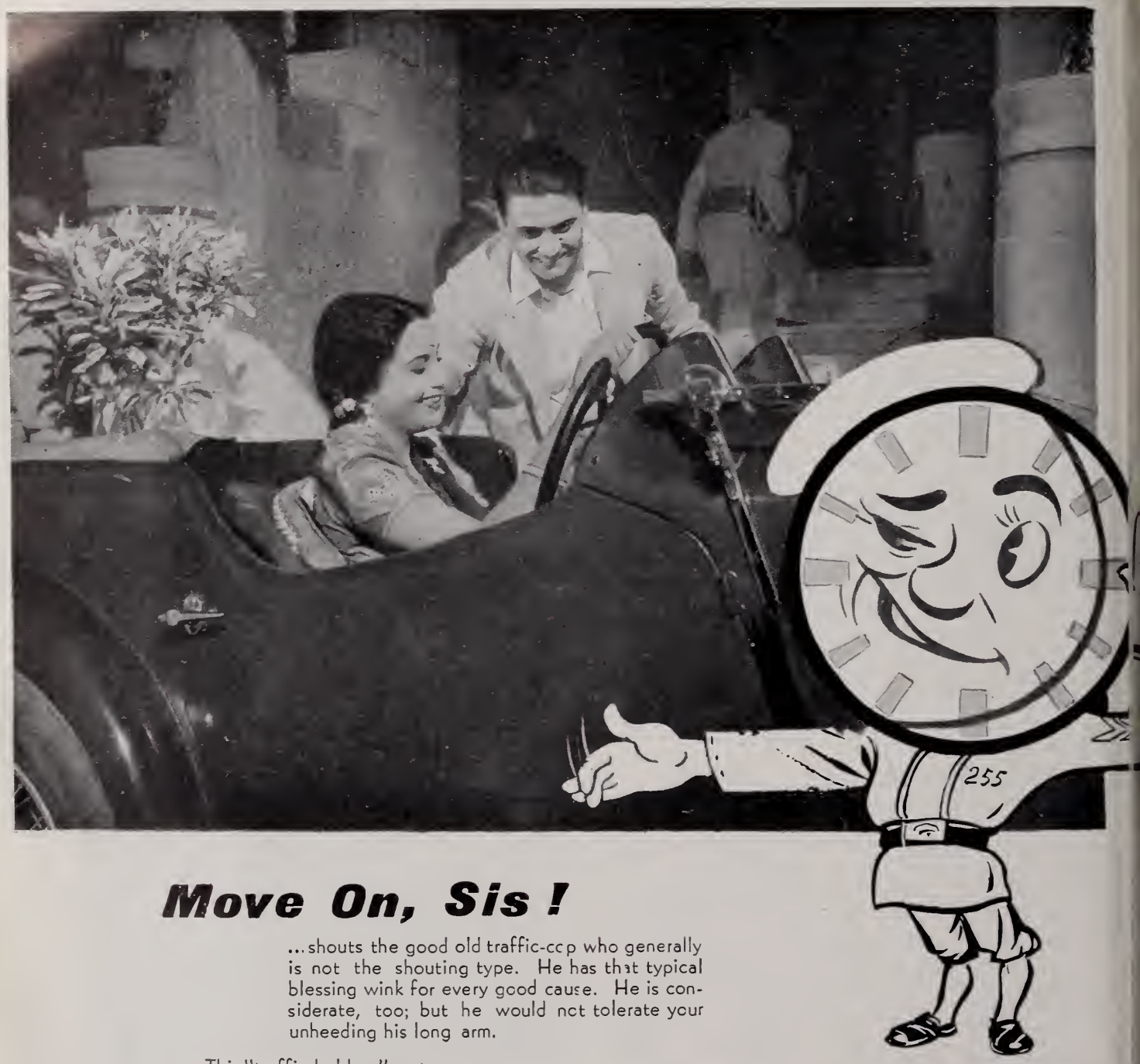
Abdul Rehman (Nasik City)

How do you defend yourself against the recent attack by the "Bombay Sentinel"?

A journalist needs no defence. He can not be defamed, nor can the worst words hurt him. Journalism has ceased to be a noble profession as it was once thought. It is now a competitive trade in which the unsuccessful becomes jealous of the successful.

As regards the unprovoked "attack" by the "Sentinel", I thanked Editor B. G. Horniman for giving me the greatest prominence for the day by splashing across the page "Baburao Patel Thinks Too Much Of Himself". Incidentally, I discovered that Editor Horniman also thinks too much of Baburao Patel to spare so much space during these days of paper shortage. I am told that the "Sentinel" sold out all its copies on that day. Is that not giving Editor Horniman a helping hand? He

Wasti is fast becoming a popular actor and he has a role of his life in "Sharda", a social picture of Kardar Productions.



Move On, Sis !

...shouts the good old traffic-cop who generally is not the shouting type. He has that typical blessing wink for every good cause. He is considerate, too; but he would not tolerate your unheeding his long arm.

This "traffic-hold-up" puts romance on the move in

Prabhat's

Prabhat's

TEN O'CLOCK

Directed by: RAJA NENE

HINDI
"दसवजे"
Starring
URMILA, BANERJEE,

MARATHI
"दहा वाजतां"
Starring
RATNAMALA, KULKARNI,

VASANT THENGDI & MANAJIRAO.

A
Famous Pictures Ltd.
Release

is an old man now and juniors like me must help him.

I. Ali (Lucknow)

I have been a reader of several papers for years, but the fastest selling one I have seen, seems to be your blessed "filmindia". One is either "too early" or "too late" for the copy. The agent tells me that it is sold out within an hour. Now how is any one to know that exact hour? And how is one to get a copy once he misses it?

Remit Rs. 11/- to the "filmindia" office and become an annual subscriber. The postman will drop the copy at your home and save your temper.

K. D. Pavri (Surat)

It is a wonder to me that Sulochana has again become a film actress. Excuse me.

Excused. Even good old Sulochana is wondering and so are all her friends.

S. K. Dulraj (Bangalore City)

Due to the war, has the cost of actresses gone up?

Actresses are not an article of barter. At the most they explode but they don't kill. Their earning power depends on the energy left in the tired eyes of our producers.

Why has Leela Chitnis lost her personality?

Who says so? The other day I met her at the National Studios and I found her as charming as before.

In "Apna Ghar", Shanta Apte was the only one who sang?

Did you expect Chandramohan to sing?

M. H. Abubakar (Panchgani)

A girl friend of mine sings beautifully. Her voice is melodious, emotional, captivating, heartbreaking.... but alas her beauty is——?

That is too bad really. But we can "buy" her voice for the screen without having to show her face. Get in touch with A. R. Kardar, Zaver Mahal, Marine Drive, Bombay and he will find some play-back work for your girl.

S. S. Raman (Kadiri)

Where is our favourite dancer Sadhona Bose?

She is back in Bombay, working in an Amar picture, under Surendra (Bulbul) Desai.

S. Kaushalya Devi (Bangalore City)

Because I persisted, my husband, Mr. A. R. Srikant, wrote a registered letter requesting for a photograph of Prabha. We received the acknowledgement but not the photo.

Prabha's husband must have opened that letter. How do you expect one husband to oblige another husband, especially when a charming wife like Prabha is concerned. Write to her yourself and mention me. I am a favourite both with the husband and the wife and it is likely that they might send you two photographs.

Miss Chandra Dileeswari (Nepal)

Why do you say that Motilal is the hero of "Shadi" only because he gets the bigger salary? Don't you think it is absolutely unfair for an editor like you to be so partial in your judgment? I can say it with proof that Ishwarlal is the real hero.

Have it your own way. I don't want proof. And I never argue with women, because from experience I have learned that everything they say stands proved immediately it is uttered.

Chandrika Prasad Verma (Saran)

Has Taj Mahal Pictures faded out?

Not exactly. They might open the shutter again any day.

S. V. Pillana (Vadigenhalli)

Will Jinnah's "Pakistan" obstruct the development of the Indian film industry?

No. We shall probably get a chance to see the biographical story of Aurangzeb, the greatest Moghul Emperor. Then there is the story of the exiled Emperor Zafar Shah which if told truly will speak a lot about the people who exiled him.

As long as all the "Stans" are within the borders of India, I do not think our film industry will in any way suffer.

Zahur Raja, after directing "Badal" his maiden effort, now starts on another, "Mazaq" a social comedy of Raja Movietone.

*** *And now coming on the Screen!!*

DEWAN SHARAR'S

INTERNATIONALLY FAMOUS INDIAN NOVEL

"GONG OF SHIVA"

A Social Drama of Human Emotions Portrayed by the Favourite Stars of India's Movie Millions

Starring:

★ PRITHVIRAJ ★ JAGDEESH ★ JAIRAJ ★ SWARNALATA
AND OTHERS

Directed by:—**J. K. NANDA**

Produced by

D. R. D. PRODUCTIONS

Head Office:
41, Queen's Rd., Bombay-2
Telephone: **26783**
Telegrams: **"AEROPLANE"**

Production Office:
SHREE SOUND STUDIOS,
10, Goculdas Pasta Road,
Dadar, Bombay.

WATCH THIS PAGE FOR ANNOUNCEMENTS OF OUR FORTHCOMING PRODUCTIONS.

Why don't you advise our film producers to produce pictures like "Sikandar" which revive our ancient glory?

Isn't Sohrab Mody our film producer? Sohrab who has specialized in this type of pictures is doing well for himself and for the country. All producers can't be on the same job.

Miss Kamla Ray (Rawalpindi)

I had the pleasure of meeting Sadhona Bose while she was here and she said that her favourite star was Motilal and according to her, he was the only one who could act. What do you think?

I cannot dispute Sadhona's right to have her own favourite nor can I deny Motilal the privilege to get a swollen head when he reads this. But I think we have many good actors besides Motilal who do good work, though Motilal is one of our best.

Nawab Raj (Gujranwalla)

Does Arun Kumar happen to be a brother of Ashok Kumar?

Had he been so, he wouldn't have threatened me with physical violence.

In view of your wide popularity why don't you become a politician?

I am too moral to be a good politician and too immoral to be a successful one.

Rama Prasad (Gaya)

80 p.c. of pictures are produced in Bombay. Why?

Because in Bombay we have good businessmen in the production line.

S. A. Rizvi (Patna)

Don't you think that the story writers of India are incapable of writing new stuff? In one thing or other, all our stories resemble one another.

Agreed. Because most of our stories are written in cinemas where foreign pictures are shown. And sometimes as many as six writers copy the same plot and six different producers are duped to produce the same theme without knowing its source. That expldins the resemblance in the situations. We have story writers who have fifteen stories in their inside pockets picked up from theatres, libraries, other people's novels—but none conceived by them.

L. K. Viswanathan (Chowthra)

Who are the best actors depicting sorrow?

Those that try their hand at comedy to make you laugh and succeed in making you weep.

Madhu Sangha (Bombay)

How can I get an autographed photo of Rama Shukul? Where is this handsome young man working now?

I hope he doesn't read that word "handsome", for fear that he might start believing himself so. Yes, Shukul is quite a competent and attractive type for social pictures. He has now become a "free-lancer" taking all comers, after finishing four pictures at the Ranjit ("Tyag", "Mehman", "Fariyad" and "Sukh Dukh"). Write to him at Hill View, Cadell Cross Road, Mahim, Bombay or dial him on 60927, and if he happens to have some pinched studio photos, he wouldn't mind autographing one for you, if you send him the return postage.

S. R. Yadav (Jaipur)

Where is Jyoti nowadays?

The poor girl has been keeping ill all these days and I don't think she will be seen again on the screen.

Minoo E. Todiwalla (Surat)

What kind of a film do you prefer?

Something that has real life as a theme and the average men for its characters. The fantastic portrayals of the all-virtue heroes and the all-black villains not to mention the too-sweet heroines causing diabetes do not appeal to me nor does the dream-world which our films so often try to create as a direct lie to the grim conditions around us.

N. P. Mahajan (Singhpur)

Do any of our actors and actresses wear Khaddar? ("Khaddar" is the cloth that Mahatma Gandhi wears).

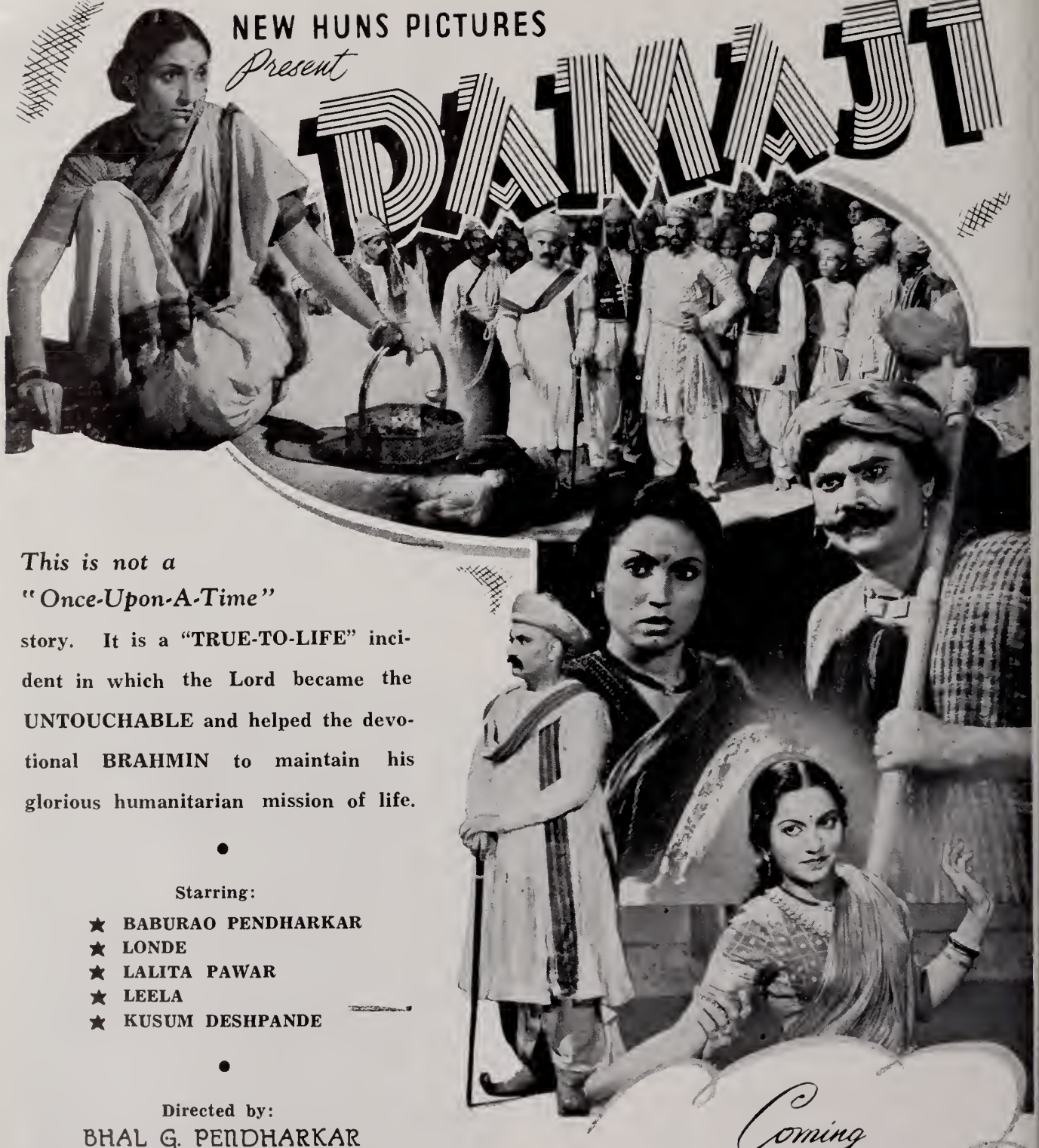
A cloth is not necessarily Khaddar because the Mahatma wears it. Khaddar means a hand-spun,

Mumtaz Ali, this popular dance director, is at his best. in "Basant", the recent hit of Bombay Talkies. Mumtaz Ali's dance compositions, not to mention his own performance, provide a rare treat to film fans.

NEW HUNS PICTURES

Present

PANAJT



This is not a
"Once-Upon-A-Time"
story. It is a "TRUE-TO-LIFE" incident in which the Lord became the UNTOUCHABLE and helped the devotional BRAHMIN to maintain his glorious humanitarian mission of life.

•

Starring:

★ BABURAO PENDHARKAR
★ LONDE
★ LALITA PAWAR
★ LEELA
★ KUSUM DESHPANDE

•

Directed by:
BHAL G. PENDHARKAR

Producer: BABURAO PENDHARKAR

Silver Screen Exchange
599 A, LAMINGTON ROAD, BOMBAY-4

Coming

पैसा बोलतो
(मराठी)
नगदनारायण
(हिंदी)

hand-woven cloth made in India. To the Mahatma it is a symbol of our nation's freedom. The only actor whom I have seen wearing Khaddar is Prithviraj. On ceremonial occasions he hits you in the eye with it. The others are too fond of colour to wear Khaddar. The actresses are out of it entirely.

S. Gopalkrishnan (Madras)

Why is it that Director Kedar Sharma is fond of the naked bodies of women? He makes every attempt to show them as cleverly as possible.

Kedar Sharma is not alone in this liking. Every true artist likes a good figure. And I also claim to be an artist. What is wrong with the human figure, be it of a man or of a woman? Is it always necessary that it should be draped and its beauty camouflaged? Nudity is never immoral by itself unless it is wedded to an immoral thought in the mind of the onlooker. Purely from an artistic point of view, a woman is the finest creation of God and if Kedar Sharma is sometimes tempted to strip this beautiful figure, he merely pays homage to the Maker's art. Not all men are lucky enough to see Art in this divine blossom.

Sayed Md. Zamanshah (Matari)

Where is Mumtaz Shanti of Lahore at present?

At Shivaji Park, Dadar, Bombay.

M. Balaraman (Dar-Es-Salaam)

Which is, in your opinion, more difficult: Music or acting?

Music. One must know something of it to be able to sing and one must, in addition, have a voice for it. While acting is an unknown quantity. Besides, everyman is an actor, more or less. And without knowing anything of acting one can pass off as an actor, e.g. several actors in the Indian film industry.

D. B. Raju (Bangalore City)

What do you think of Bharati, the new star of New Theatres?

I think she is splendid. She seems to be having all that the screen requires: personality, music, action, good diction and youth. I hope she helps New Theatres to recover a bit of their once glorious past.

K. R. Singh (Agra)

My father doesn't allow me to see even good pictures, because, he says, all pictures generally are demoralising. What should I do?

Send the old man to Sevagram. He would fit in well there. If you can't do that see the pictures on the quiet. There are matinee shows in your town. It is not always that all orders given by parents are necessarily rational. Some, therefore, need not be obeyed. The problem of getting the money for admission into the theatres is your own affair. If you have got a kind mother, sell her the idea of your seeing pictures to broaden your outlook on life. Tell her that unless you saw pictures you would be like daddy. And she will quickly agree to pay. What does the old man say about "filmindia"? He doesn't mind that. Does he? Probably, he too enjoys it.

V. M. Vedachallam (Bangalore)

I get jealous of you whenever I see you in the group photographs in "filmindia", standing between the ladies and patting their soft shoulders.

Who told you that they have soft shoulders? Those who have to earn their own livelihood can't afford to have soft shoulders. So you have nothing to be jealous about. In the film industry we are not so sex-conscious. Even women are taken as good wage-earners and not made a fuss over unnecessarily.

M. Jaigopal Naidu (Hyderabad)

I am in love with Neena. How should I proceed?

Jaigopal Naidu stop where you are and don't proceed. Neena is a forbidden fruit.

G. M. Jairam (Karachi)

The sound of local Imperial Talkies is very faulty. We can not hear anything clearly. What are we to do?

If what you say is true, draw the attention of the management of the theatre. If they are good showmen, they will respect your wishes and attend to your grievance.

Shahid Ishaq (Moradabad)

How shall I persuade my mother to get me married to a girl whom I love, adore and admire?

If you feel all that for your girl, get married to her straightaway and after marriage ask for your mother's blessings. What sort of a man are you to wait for your mother to do for you what you ought to do yourself.

Narendra Singh (Ajmer)

I hear that Shantaram is going to produce his own pictures very shortly. Is it true?

Yes, he threatens to do so. But he threatens so many other things also. We'll know when he actually does them.

R. K. Gupta (Delhi)

Why are the highly educated girls belonging to high class families and who can get all comforts in their homes, becoming film actresses?

You seem to be labouring under the impression that film work is a bed of roses and that our actresses are working merely to secure some physical comforts. Have you heard of people taking up films as a career just as other people take to other professions? Have you heard of people devoting themselves to the service of art? Don't think that our filmstars are having a grand gala time with all fun and no work. There are girls who have sometimes to work as many as thirtysix hours continuously in closed studios and under powerful, burning light. Come and try it for a day and you will know how much "comfort" there is in the process.

DALSUKH PANCHOLI'S

Khan-Daan

STILL THE POPULAR SHOW —

6TH MONTH AT

New West End

Distributed by

FAMOUS PICTURES LTD.

Bombay-7

The Wheel of Life of Our Villag

PROVIDES A SUMPTUOUS MEAL

TO THE HUNGRY FILM-FANS IN

DALSUKH M. PANCHOLI'S

ZAMINDA

A PANCHOLI ART PICTURE

Starring: ★ SHANTA APTE ★ MANORAMA ★ GHULAM MOHD ★ IS
★ NARANG ★ ANWARI ★ BABY AKHTAR ★ AJMAL & DURGA M

Direction: MOTI B. GIDWANI

Story : IMTIAZ ALI TAJ

Music : GHULAM HAI

RATNAMALA—

In Prabhat's "Ten O'clock", a social picture with comedy as its theme. Ratnamala gives a sparkling performance in the Marathi version. Yes, she looks mischievous enough to do so.

Another Noble Contribution to Film Art
by P. C. BARUA

M. P. PRODUCTIONS

JAWAB

DIRECTION: P. C. BARUA

"Surpassing all that has been produced before"

A LOVE - DRAMA that has no parallel

Starring

BARUA ★ KANAN ★ JAMUNA

Awaiting Release at Bombay and all over the country

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85, Main Road, Dadar, BOMBAY.

F.A.B. Chairman Condemns Alex Shaw

Calls Allegations Unwarranted And Baseless

Mr. J. B. H. Wadia, M.A., LL.B., writer, producer, Chairman of the Film Advisory Board and Vice-president of the Indian Motion Picture Producers' Association.

"At a time when the very existence of our democratic civilization is being threatened by the forces of totalitarian reaction we have, surely, more serious things to attend to than the irresponsible invectives of an erstwhile co-worker.

But there is one statement of Mr. Shaw which I, as the Chairman of the Film Advisory Board, cannot allow to go entirely unchallenged. To say that the Board was determined that Shaw's unit should fail is to indulge in reckless, if not criminal, thinking—more so, because, he has made this unwarranted and baseless allegation just when India and Great Britain can ill afford to misunderstand each other. Indeed, "This was the most unkindest cut of all". And all that I need say here is this: that the Board, as a self-respecting body of honorary workers, is perfectly capable of dealing with all types of Shaws for all such misrepresentations; and it will use whatever legitimate means it may choose to and see that this gross libel does not go unanswered.

For one thing the men who formed Mr. Shaw's unit are also working under Mr. Shantaram, our present Producer-in-Charge; and Shantaram's films to date alone are a sufficient and withering reply to Shaw's allegation referred to above.

No one should deny Mr. Shaw the right of free speech. After all, it is one of the major achievements of a system, which notwithstanding its imperfections in practice, yet remains to be the most ideal for human welfare and for the preservation of which we are all pledged to fight. But it was certainly uncalled-for and, if I may say so, positively un-British on Shaw's part to have attacked the Board and the Indian film industry after having run 5000 miles away from the scene of battle.

If Mr. Shaw has lost the esteem of his friends in India, he has only to thank himself for it. He may, however, rest assured that the Board is not going to be baulked in the pursuit of its urgent task, no matter from which direction the invectives are hurled, no matter for what ulterior motives its sincere war efforts are impeded.

As for your pungent article in the July issue of Filmindia, I wish you had not presented your arguments into the rusted political formula of black and white. Those of us all over the world who have long since closed our ranks and resolved to march on to a glorious end hand in hand with the progressive peoples and the Governments of the United Nations can ill afford to dabble into politics based on pigmentation. Let us not forget that the inexorable logic of this perspective is applicable as much to the darker-skinned races of the world as to the white-skinned."

Bombay,
23rd July 1942.

J. B. H. Wadia.

Leading Producer Slashes Alex Shaw

Challenges The British Producers To Come Out And Vie !

Mr. Baburao Pendharkar, one of our leading producers and managing partner of New Huns Pictures.

"Mr. Alexander Shaw's statement that, "The film trade with one or two exceptions is in the hands of racketeers" constitutes defamation pure and simple. The only possible reply to this would be an invitation to Mr. Shaw to prove his words in a court of law; let him name the "One or two exceptions" and let him tell the court how the rest are racketeers—'persons who practice organised blackmail of traders by intimidation and violence' (C.O.D.). This is a serious charge and the Indian Motion Picture Producers' and other Associations ought to enter legal proceeding about it—it is their duty to protect the *Izzat* of their constituents.

As regards the 'lack of taste' in Indian producers which Mr. Shaw deplores, I can only say that such a charge comes poorly from a man whose people have plumbed the depths of bad taste in their propa-

"**filmindia**" *Editor*

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"Nalini slaps the Editor of "filmindia" right across the face by her sterling performance"

Says **BABURAO PATEL** *in* **"filmindia"**

ANKH ★ MICHOWLI

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Director **Chowdhary**

Starring Nalini Jaywant, Sulochana, Satish, Anand Prasad, Jilloo, Nagendra, Kamala Chatterji & others.

A Virendra Desai *Production*

Breaking Records at
IMPERIAL
BOMBAY

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"I am warning you" says Mubarak in "Ek Raat" but Gulab seems to say "Oh yeah!"

ganda pictures for the 'glory of Empire' and the 'White man's Burden'. Belittling coloured races may be good taste in Britain but I doubt if it is so elsewhere.

A CHALLENGE!

About ability I can speak straight away as an Indian producer of twenty years standing: 'Ability' in British film production has been amply demonstrated by the hopeless muddles and the sorry flops that were British films before Hollywood talent was imported by the shiploads. In spite of state aid in the form of quota systems, in spite of financing by the big banks and in spite of all the British ballyhoo, British pictures were uniformly third-rate till foreigners stepped in to help; on the other hand, the Indian industry has been brought up solely on individual enterprise, timid finance and step-motherly treatment on the part of the state; but Indian pictures were never so pitiable as the early British products; in fact they reached international standard when British pictures were just muddling through. Yet if Mr. Shaw wants to match ability between his producers and ours, here is my challenge: Let the British producer make a film in our language, while we shall make one in theirs, and let an impartial international tribunal judge between the two!

Talking of "catering for imbeciles", what else is the idea behind the average British 'slapstick'? And does not the pomp and panoply of the Empire-boosting British Newsreel come dangerously near catering for imbeciles? Do Mr. Shaw and his fellow Empire-builders seriously believe that subject races enjoy watching the *Tamashas* of their overlords on the screen unless they are completely imbecile?

Again the accusation of 'banality' can cut both ways; British and American pictures with the so-called 'local-colour' looked frightfully banal to us; argument on such points is futile, when the pot is out to call the kettle black.

Vulgarity is the last crime for which Mr. Shaw would hold us guilty. I can only say that even though we tried our utmost, we Indian producers could not go to the length of showing semi-nudes as in the annual "Follies" of American pictures; nor could we go low enough to exhibit promiscuous sex-life, or glorify gilt-edged prostitution as done in the 'Gold Diggers' series!"

Kolhapur,

14th July 1942.

Baburao Pendharkar.

Here is an ultra modern situation from "Pahila Palna" a social comedy of New Huns Pictures.

BASA

The Latest in BOMBAY TALKIES' Hit - Parad

SONG, DAN

Costarred with

MUMTA

and the nimble wi

WATCH
her eyes
AND
WATCH
her toes!

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AMIYA CHAKRABARTY

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Lyrics : SANTOSHI
Cinematography : R. D. MATHU
Audiography : M. I. DHARAN
Dialogue Director : S. I. HASAN
Film Architect : L. H. CHORID
Editor : D. N. PAI

NT

DRAMA

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SHANTI
ULLHAS

with

- MUMTAZ ALI
- PRAMILA
- SURESH
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AND NOW—

U L J H A N

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Starring

SARDAR AKHTAR
MAZHARKHAN
KRISHNAKANT
with
ANJALI DEVI

Directed by

N. R. ACHARYA

ACHARYA ART PRODUCTIONS

DADAR — BOMBAY

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Producing Pictures For Half - Wits

Sorry Tale Of Unreal Heroes And Dream Heroines !

The trouble with our film makers is that they underestimate the brain power of their public. When the Indian equivalents of Tom, Dick and Harry go to the pictures they do not go as critics, but on the other hand they do not leave their intelligence at home. They are not so under the spell of the Silver Screen that they can be fooled into believing every impossible thing they are shown.

The average man in the street though he may not be a college graduate has sufficient intelligence to know a fairy tale from a real life story. So many Indian film stories are fairy tales. No one minds the producers filming fairy tales but every intelligent man must object to them being passed off as adult screen fare.

Just consider the impossible situations depicted on the screen. We are shown a muscular hero lifting several men above his head and are expected to believe that he did it all with his own little muscles and that it is not just a trick played on us by the 'dickey bird' in the camera.

The vamps are the last word in snaky allure.

Then too we are tired of seeing our manly hero stand up alone against at least twenty cut-throats, tear them asunder, practically throw their bodies to the winds and come out of the brawl without having lost an eye-lash. It would be refreshing and certainly seem more human if the hero occasionally got punched on the nose and the villain or villains got away with their villainy as they so often do in real life.

The public likes its heroes to be real he-men but it does not expect them to perform super-human feats. Unconsciously every man in the audience sees himself in the hero's place. But not even an exceptionally imaginative man can picture himself jumping from roof-tops and *hanging from cliffs by his toe-nails* like many of our impossibly daring screen heroes.

First girl pulls out hair of second girl and vice versa.

Then think of all the ridiculous love stories the producers expect the public to get sentimental over. Boy meets girl, they fall in love and then boy's love wanes. Eventually boy falls in love with another girl. First female sticks knife into her heart or swallows poison so that boy is free to marry second female. Very, very pretty no doubt, but incongruous in these days of sophistication.

A real life story nowadays with the same complications would read very differently. Boy meets girl; they fall in love; then boy falls out of love. Then boy falls for another woman. *First girl pulls out hair of second girl and vice-versa.* Boy marries neither.

Hanging from cliffs by his toe-nails.

In the sentimental and impractical world of yesterday the film heroine who killed herself for the sake of her wandering lover would have seemed a noble and wonderful creature.

But the practical audiences of today would consider her foolish and her act of sacrifice unnecessary and embarrassingly melodramatic. The present generation is embarrassed by sticky sentiment. Notice how an audience reacts to a prolonged love scene. They try to relieve the tension and hide their embarrassment with whistles and cat-calls.

The trouble with film stories is that the characters are overdrawn. The heroines are too good to be true and too terribly honey-sweet and virtuous and the heroes are usually unbelievably noble and saintly. *The vamps are the last word in snaky allure* and the villains are so bad you can almost see Satan goading them on.

Adult audiences want adult entertainment. A rattle won't entertain a child of ten. A fairy tale won't entertain a man of forty. Give us the real thing. Give us life as it really is. Give us producers who know that film audiences are not composed of half-wits.

again to the fore

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Starring

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SHOBHANA SAMARTH WITH
SHAHU MODAK & MUBARAK

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Starring THE GREAT PRITHVIRAJ in his greatest character role with Kaushalya, TRILOKE KAPUR & others.

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Starring: BABY MADHURI

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LEELA CHITNIS—

Always popular, Leela now reaches new heights in "Kisise-Na-Kahna", a social picture of Chitra Productions.

At last it's on the screen..

The most outstandin
social picture of the
year

- Touching Romance!
- Tuneful Music!
- Great Performances!

NEENA & PRITHVIRAJ

EK RAAT

MUBARAK · K.N.SINGH · MUMTAZ · PRAKASH · GULAB · FEROZA · YU

Music by S.K. PAL

Written Directed and Produced by W.Z.AHMED

A SHALIMAR PICTURE

Await

MUN KI JEET

Starring

The most beautiful lady of the screen

☆ Neena ☆

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Nul Damayanti!
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KISHORE SAHU—

This popular actor, director and producer, though married, now acts the bachelor in "Bachelor Father". ("Kunwara Bap") an Acharya Production which Mr. Sahu has directed.

ANN
SHERIDAN
AS TEMPTING 'RANDY'

ROBERT
CUMMINGS
AS HANDSOME 'PARRIS'

RONALD
REAGAN
AS IRRESISTIBLE 'DRAKE'

BETTY
FIELD
AS STORMY 'CASSIE'

IN A MIGHTY PICTURE BASED ON
A GRAND BEST SELLER

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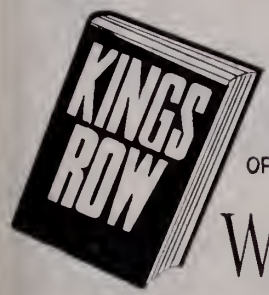

WITH
CHARLES COBURN
CLAUDE RAINS - JUDITH ANDERSON
NANCY COLEMAN - KAAREN VERNE
MARIA OUSPENSKAYA
HARRY DAVENPORT

BRILLIANTLY DIRECTED BY
SAM WOOD
OF MR. CHIPS' AND 'KITTY FOYLE' FAME

PRESENTED BY
WARNER BROS.

Leela CHITNIS
Pahari SANYAL
in

'KISI SE NA KAHNA!

Chitra's Lyrical Romance

Our Next 'PRATIGYA' Starring MOTILAL Directed by NANDLAL

Kamaladevi Once On The Indian Screen!

Says Our Pictures Are Unreal And Decadent

(By: Our Special Correspondent)

"Shrimati Kamaladevi makes as many appointments for a day and keeps them as any busy American makes for a week and often fails to keep many of them" observed Hilda Wierum Boulter who volunteered as Secretary to Shrimati Kamaladevi during the eighteen months she recently spent in the United States of America. I have also had opportunities to watch her at work in many fields of activity. The speed at which she works without giving you the impression that she is in any way hurried is remarkable.

She is now a middle-aged lady, mother of a twenty year boy now specializing in engineering at New York, inclined to be slightly plump, with dark eyes beautifully set beneath well-defined eyebrows of a radiating round face.

Born in 1903 at Mangalore and a widow at a very early age, she married Harindranath Chattopadhyaya. Both of them proceeded to England; he studied at Oxford and she at Bedford College and for a while at the London School of Economics. Upon their return, she once again shocked her people by going on the stage. Now legally separated from her husband she has as it were completed her career as a rebel against all social conventions.

Her entry in Indian politics and the women's movement has been of particular service. She has had to spend four years in jail so far, one of these years being in solitary confinement. She is one of the founder-members of the Congress Socialist Party. By the recent world tour during which she attended the International Women's Conference at Stockholm and the International Labour Conference at Geneva, she has left a very favourable impression about Indian Womanhood abroad.

I called at Srimati Kamaladevi's Bombay residence the other day. She had just returned from Abrama after a strenuous three months' camp life. She was the organiser, Director and resident-instructor of the first All India Women Workers' Training Camp of the All India Women's Conference. She has now been elected President of the forthcoming All India Women's Conference. As I entered her apartment she was still struggling with the huge mail that awaited her arrival. On another corner of the table were the camp papers bundled up neatly. "They require a lot of immediate attention. They are not yet arranged," she said as she opened with meticulous care one letter after another and put them by. I could at once see that I had chosen the wrong time for an interview. She got absorbed in her mail.

A SOCIAL REBEL

"What you need is a good three hours' rest before you attack your work after the tedious and almost beastly train journey," I observed apologetically. She seemed a bit annoyed. She did not evidently want to be disturbed.

"Well, what is it now?" She turned towards me.

"I am here on behalf of 'filmindia'. Can I have a few minutes with you?"

"Oh! filmindia! An hour if you like" said Kamaladevi smiling.

It seemed easy and she seemed interested and I could feel that something that had lain deep down in the soul come to life in the sparkle of her large brown eyes. But it did not last long. It died down as quickly as it came up.

Someone has said that Jawaharlal Nehru's entry into politics is a distinct loss to literature. With equal or greater truth could it be said of Kamaladevi that politics have usurped art of its best and most ardent devotee. For, Srimati Kamaladevi is essentially an artist. Perhaps it is this very nature in her and the earnestness for self-expression that made her rebel against old conventions and traditions and battle against them from almost her girl-hood.

Srimati Kamaladevi Chattopadhaya —leader and patriot.

"I had to face considerable opposition and even persecution not only from society at large, but also from my own family members; but I was undaunted by this obstacle and pursued my career on the stage until the prejudice gradually broke down and more and more women came into the field," she told me

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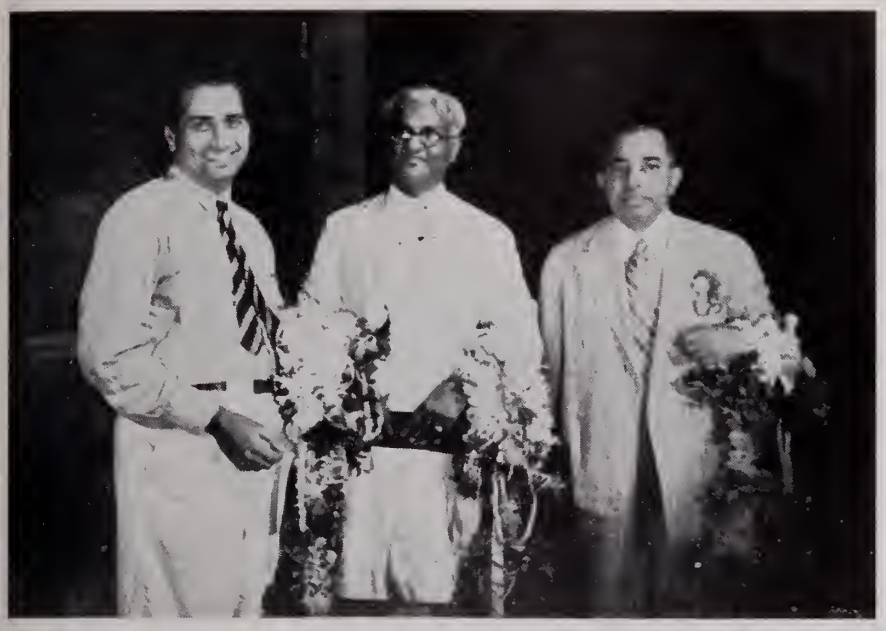


Sardar Chandulal Shah set the Kardar Productions going by switching on the cameras for "Sharda". From left to right: Mr. A. R. Kardar, Sardar Chandulal and Rai Bahadur Chuni Lall.

as we sipped the cup of tea that had been kept hot and fresh.

"But what made you take to the stage? What was your first feeling or reaction to it?" I asked.

The reply had an emotional ring. "My feeling was one of eagerness and satisfaction. I have already had a deep urge for the stage. I had ample opportunities for my self-expression through this medium in my school days and had always looked forward to continuing it on a larger and more serious scale in later life."

"What future is there for the stage in this country? Do you think that the cinema has affected the stage craft?" was my next question.

"I personally feel," said Srimati Kamaladevi, "that there are not only vast possibilities, but also an absolute necessity, for the development of the stage. It should be an integral part of our cultural nation-building programme. It has played a decisive role in the national movement in Ireland and is playing an equally effective part in China where dramatic work is not merely the occupation of a few progressive people, but part of the Government's activities for the development of the national and social consciousness of the people".

"How can the stage survive the cinema?" I asked.

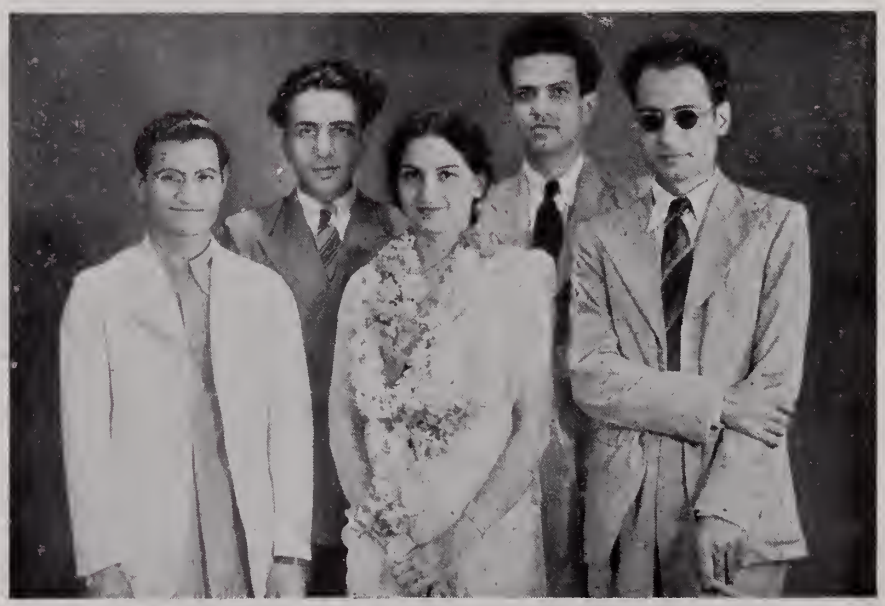
"The stage has a distinct place of its own and indeed, as far as experience in every country goes, including America, the stage has not only survived, but has thrived. In most of the Western Capitals and in Japan one has to book seats weeks ahead to see a play, which is not really necessary in the case of pictures. This testifies amply to the popularity of the stage. In all those countries the stage is making more and more progress and even new experiments are being carried on."

"But what about India?"

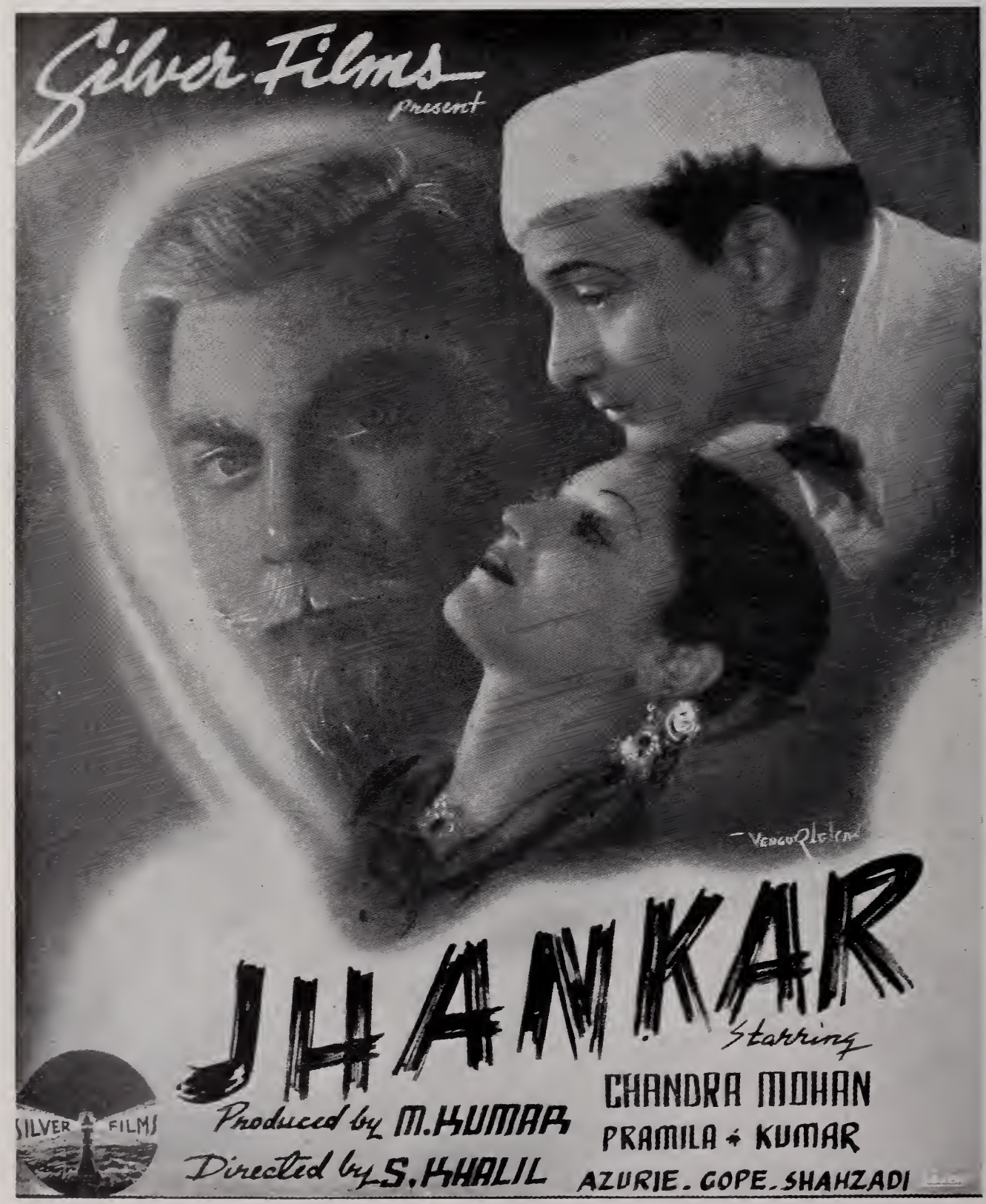
"Unfortunately in India, however, the stage had not developed enough to have an identity of its own and occupy an indispensable position in the field of art before the cinema invaded the country. The stage not having taken a deep root as a creative expression, but regarded more as an entertainment, naturally receded to the background when easier and cheaper types of entertainment came in the shape of movies. Still, to some extent, it is the stage that set the tone for the films."

A FILM ARTISTE ONCE

Just as in the stage Srimati Kamaladevi found a medium for self-expression, so in the screen she saw great possibilities of social value. She hailed the cinema by agreeing to act on the screen. She has appeared in two pictures. "Vasant



Neena had a royal reception at Karachi, when "Ek Raat" was released. Here they are at a private function. From left to right: Mr. Rekhchand, Mr. Ayaz, Miss Neena, Mr. Mohsin Abdulla and Mr. W. Z. Ahmed.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Starring
CHANDRA MOHAN
PRAMILA & KUMAR
AZURIE . GOPE . SHAHZADI
Produced by M. KUMAR
Directed by S. KHALIL
SILVER FILMS

Sena" one of the earliest Bhavnani productions and later in "Bikhare Moti".

"What impelled you to appear on the silver screen," I interrupted her.

"To me the work in the film was only an extension of the stage work that I had already been doing; but temperamentally I do not feel the same urge for screen acting, as I had felt for the stage. But it was the very social opposition that I encountered which strengthened my resolution to go on the screen. For, I was quite clear in my mind that I was not likely to take to it seriously as a permanent career."

"Will you tell me what possibilities the cinema has in this country and what place it has or can have in the life of its people and their progress?" I put in.

"The cinema has the same possibilities here as it has in other countries for general education, propaganda, rousing the social conscience of the people by vivid presentation of social problems, social evils etc. It certainly is one of the most revolutionary weapons we have today," she declared.

"Have you seen what Mahatma Gandhi says about the films?" "What do you think of his attitude?" I assured her that this was my last question. Perhaps she did not expect me to ask a question like this. But what interests us of the film world today is the rather queer views that Gandhiji holds and what mischief they can play with a progressive movement like the cinema. From one who has a correct appreciation of the important role that the cinema can play in the progress of a people, an expression of opinion on the Mahatma's view I thought would be a valuable addition to the current controversy. And Shrimati Kamaladevi did not wait to ponder over the question either. Straight came the answer in clear, vibrant tones:

"I think the prejudice of people like Gandhiji is understandable and I more than appreciate it, because the subject matter and composition of our pictures today are such that I do not at all feel inspired or enthusiastic over the films as a whole. They are so unreal and decadent and divorced from the actual aspirations, hopes and struggles of the Indian people. It is partly because we have not created a film world of our own out of our own travails and creative impulses. We have tried to and been content, as in most other fields, with bad copies of Hollywood. Public opinion needs to be educated and organised in this behalf."

"What pictures interest you?"

"Any picture which has the ring of *life* in it, whether it be serious or comic, interests me."

JAPAN AND CHINA

I asked her about her impressions about the stage and screen in Japan and China which she had recently toured.

"Japan has out-done her western masters in every way and the Japanese cinema industry is no exception. I saw a couple of Japanese films while in Tokyo and I was wholly pleased with their technical excellence. I was not able to follow the story quite well in one, for, it was around an episode of Japan's ancient history. The other was a flippant kind of so-called humorous stuff and it did not impress me at all. As a matter of fact I left the theatre quite before time because I got bored with it. I am unable to tell you off-hand more facts about the Japanese film industry itself but it is easily on a par with the American industry. I wish we could see in India a Japanese picture once in a while when Japan is no more our enemy.

This eulogy of Japanese films naturally led me to ask Shrimati Kamaladevi about Chinese films. She liked the cultural and patriotic tone of the Chinese pictures she saw. She said that New China was making as good use of this pictorial medium for popular education as they have done in Russia but the Chinese have not had the same opportunities as the Russians yet and their work cannot be expected to be of the same quality as of the Russians.

NEXT ISSUE

"Give us real kissing on the screen" says Sushila Rani in a sensational article.

RESERVE YOUR COPY

Director V. Shantaram starts the camera for Mazhar Khan's directorial effort, "Yad" for Asiatic Pictures. Mazhar Khan has thus secured the famous "Shantaram Touch" and so easily too.

A PICTURE THAT IS TAKING THE NATION —BY STORM—

Director:
S. FAZLI

Music:
QAZI NAZRUL ISLAM

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OUR REVIEW

Devika Rani Makes "Basant" A Sparkling Entertainment

Mumtaz Ali And Pannalal Ghose Give Beautiful Rhythm and Melody.

Mumtaz Shanti Becomes Popular

After "Anjan" once again Devika Rani presents "Basant" to the millions of Bombay Talkies' fans.

As an all dancing, all singing entertainment, "Basant" maintains the best box-office traditions of the Bombay Talkies. The picture has already become a huge success due to its pleasant songs and attractive dances not to mention the usual technical polish with which Bombay Talkies manage to turn out their productions.

The story is quite simple. It seems to have been inspired by "Men In Her Life", a Columbia picture, recently shown in Bombay.

Uma is a poor kitchen maid with a little orphan brother Babul to support. She has a natural talent for singing and dancing, and would not have discovered it, had it not been for the adventurous nature of her impish little brother.

One day, Babul drags her to Janki Prasad, a theatre magnate after realising the futility of approaching Janki Prasad's manager who had his own daughter, Meena, as the prima donna. Through Nirmal, Janki Prasad's good-for-nothing younger brother, Uma manages to interest the boss.

But success is not so easily got. Meena has a lot to say in the matter. She loves Nirmal and becomes jealous of Uma. Things become more complicated as Uma and Nirmal also fall in love with each other

Meena tries her level best to ruin the chances of Uma both in her love and her career. However, after some complications, Uma is married to Nirmal but soon her expectant motherhood compels her to cut short her stage career. By this time Nirmal, already suspicious of his own brother, is disgusted with the whole thing and immediately after the birth of the baby takes his wife away to live separately with him without having secured any means of livelihood.

Now follows the usual interlude of a devoted wife trying to keep the wolf from the door and the frustrated, jealous husband making vain efforts to secure a job. The little child and its disappearing milk soon become the symbols of gradual starvation. Nirmal is forced to go outstation in search of a job and during his absence Uma goes back to the stage and to her old triumph to save the baby.

B A S A N T

Producers:	*Bombay Talkies Ltd.*
Language	*Hindustani*
Story & Screenplay:	*Amiya Chakrabarty*
Dialogues:	*J. S. Casshyap*
Lyrics:	*Santoshi*
Music:	*Pannalal Ghose*
Dances:	*Mumtaz Ali*
Photography:	*R. D. Mathur*
Sound:	*M. I. Dharamsay*
Cast:	*Mumtaz Shanti, Ullhas, Mumtaz Ali, Suresh, Pramilla etc.*
Released At:	*Majestic Cinema*
Date of Release:	*29th July '42*

Director:

AMIYA CHAKRABARTY

Nirmal returns suddenly and finds his wife away from home dancing on the stage. He misunderstands the situation and takes away his child to Calcutta, so that the child should not inherit the stigma of being a dancer's daughter.

A frantic search for the missing child follows and by a happy coincidence Uma and Nirmal meet in Calcutta. The events travel fast after this and through several emotional sequences a happy climax is reached.

MUMTAZ SHANTI PLEASES

"Basant" is a well directed and well produced picture. It is speedy entertainment with quite a good human story. But the burden of making it a box-office success seems to have been thrown on the competent shoulders of the music and the dance directors. Pannalal Ghose, the music director has used some old favourite tunes with great effect while Mumtaz Ali proves himself a supreme artiste not only in executing his own dances superbly but also in putting over dance compositions which become at once beautiful and appropriate.

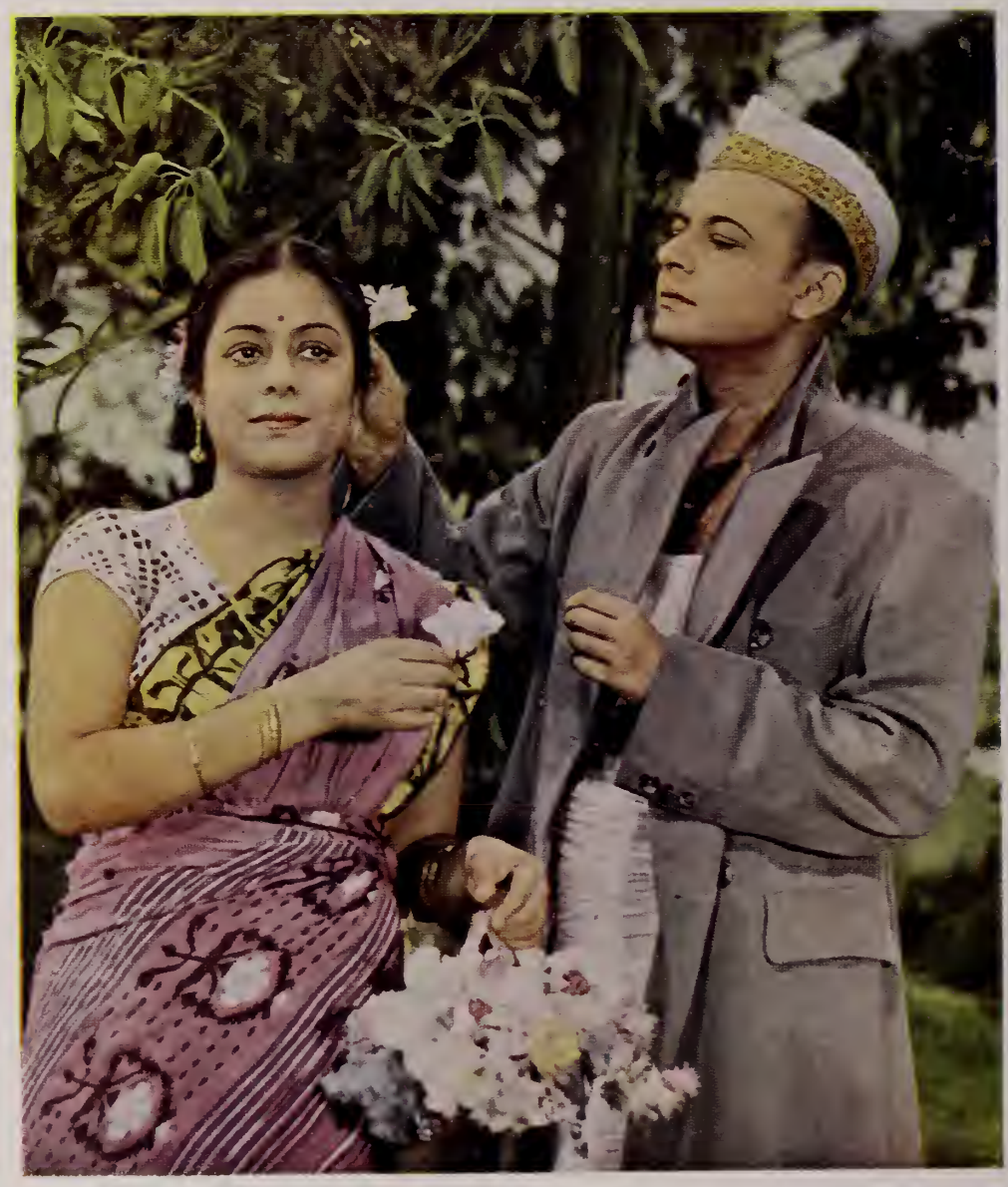
Mumtaz Shanti makes a very sweet impression, seeing that this is her very first appearance on the Hindustani screen. Her music thrills, while her dances please. Her close-ups, however, should be avoided as far as possible. Mumtaz Shanti looks sweeter in mid-shots.

Ullhas leaves a lot to be desired. At places, he becomes just wooden inspite of his sincere effort to portray his role faithfully. This actor seems to be having his limitations.

Pramilla, as "Meena" vamps with a Mae-West technique, putting it rather too thick at times. Her character is a bit too frivolously portrayed. Had it been slightly more restrained, the drama in the story would have gathered more purpose.

Sound and photography are, as usual, excellent. The first song of Santoshi sounds meaningful, the rest, however, are just words picked and stuck together for musical phonetics.

Well, "Basant" is an excellent entertainer and a picture worth being presented by the ever charming Devika.



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Rama Shukul The Brat Who Made Good!

Wants To Fall In Love Now

By: Hyacinth

Once upon a time, there lived in the city of Jubbulpore a spoiled brat called Rama Shukul. He was the son of the District Superintendent of Police and practically rolled in wealth. Now, at that time, Rama was his only son and his father doted on him; so much so that if the brat had cried for the Moon, big Mr. Shukul would have had one of his sepoys go out and drag it down!

Mr. Shukul's job was such, that he was in and out of 18 of the 22 districts in the C.P. Since his son was too precious to be left behind in a boarding school little Shukul, like Mary's little lamb, followed his father everywhere. Because of this Rama's education suffered much.

Rama like most spoiled brats wasn't a good student. He studied only when he felt like it and was much too interested in sports and

Mr. Shukul Snr. would have had one of his sepoys go out and drag the Moon down.

acting to take kindly to studies. He was fired with an ambition to act at a very early age.

On one occasion Rama and his father were invited to see a Marathi play. Rama couldn't understand it, but he was very struck by a little boy of nine (his own age) who was taking part in the play. When the play was over and the little boy was applauded Rama was so impressed that he was determined to be an actor himself.

However Rama had still to go

He won't marry her until that hair line begins to recede.

through the tedious business of growing up, so he went to several different schools during his father's tours and eventually did his Matric and Senior Cambridge. At the Robertson College in Jubbulpore, his studies took a back seat because he could think of nothing else but sport and acting.

He was the tennis champion of the college for three years and got his colours for cricket, hockey, volley-ball and ping-pong. He even played in three All-India Tennis Championship Tournaments.

When Rama wasn't sweating on the sports fields he used to be staging dramas for the School Dramatic Society.

Rama Shukul is now fast jumping into popularity as a free-lance artiste.

In 1935 there was an All-India Inter-Collegiate Dramatic Contest held at Hindu University, Benares Playing "Hamlet" Rama won a trophy and a gold medal for being the best actor.

Shukul Jnr. had a large and expensive wardrobe even in his college days. But besides keeping him in fancy ties and silk socks, his doting father also bought him a car. He was the only student to own one but it didn't help to make him any more popular with the girls who disliked him because he was such a big tease. He was famous as the most notorious student in the college. He used to

Rama was so impressed that he was determined to be an actor himself.

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take "Picturegoers" and "Photoplays" to lectures instead of school books, and once when caught by a professor who asked him where his school books were he replied, "These are my study books. I'm going to be an actor."

There was something almost pathetic about Mr. Shukul's love for his spoiled son. He built great hopes on him and wanted him to be an I.C.S. Officer or a barrister. He was prepared to send Rama to England to study law, but when his son proved to be such a fine sportsman he went all the way to Nagpur and fixed up a job for Rama as an Asstt. Director of Physical Culture in the Central Provinces. Picture his astonishment when Rama coolly turned down the offer saying he was going to be a film actor.

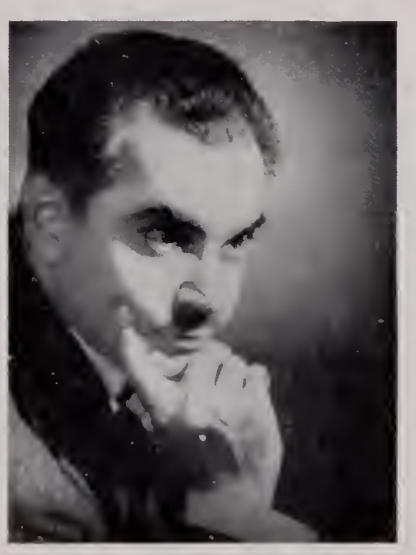
The stalwart young man came to Bombay to become an actor knowing that everyone at home had given him up for lost. This made him more determined to make good. He had a wide face with strange slanting eyes and curly black hair. What he lacked in good looks he made up for in cheek.

RAMA GETS GOING

His only friend in Bombay was Fazal Chinoy, son of Sir Rahimtoola Chinoy. Sir Rahimtoola, however, was loath to help him for fear of going against the wishes of Mr. Shukul Snr. After sufficient coaxing on Rama's part, Sir Rahimtoola wangled an interview for Rama with Sir Richard Temple who was then Managing Director of Bombay Talkies. Sir Richard said to Rama "I want young and educated boys like you. I'll introduce you to Mr. Himansu Rai".

Rama was duly taken to Rai. He signed a contract on Sept. 15th, 1938 and made his first picture "Bhabhi" which was a tremendous success. Shukul's performance was considered the best in the film and Rai said to him "If you listen to me my boy, I'll make you the greatest actor in India". At this, our spoiled brat was so bucked that if he'd had a tail he'd have wagged it.

Rama worked for two years with Bombay Talkies and made three more pictures: "Nav Jivan", "Durga" and "Azad". "Bhabhi" and "Durga" were great successes and in "Durga", people say his performance even eclipsed Devika Rani's. He was just making his fifth film "Narayani" with Devika when Himansu Rai, the genius of Bombay Talkies, died. His death came as a great shock to Rama who had been very attached to Mr. Rai. As a matter of fact, Rama was cordially disliked by everyone at Bombay Talkies because he was a favourite of Mr. Rai's. The spoiled darling couldn't stay long at the Bombay Talkies



Mr. D. R. D. Wadia, Bar-at-law, one of Bombay's leading businessmen and industrialists has now launched film production under the name of "D. R. D. Productions". His first picture will be "The Gong of Shiva" a social story written by the celebrated international writer, Mr. Dewan Sharar. Mr. Wadia, himself, is a well known amateur photographer.

Next he joined Ranjit and made four pictures for them. They were: "Mehman", "Tyag", "Dukh-Sukh" and "Fariyad". He has just finished "Fariyad" and has as his co-stars Shamim and Ishwarlal.

RAMA TALKS TALL

Now the pampered little boy from Jubbulpore is free-lancing and has a comfortable income of Rs. 2500/- a month—so he says.

But let me tell you more personal things about the bumptious boy.

His life is ruled by four things: his desire to be a great actor, his love of good food and good clothes and his desire to find a wife of whom he can be proud.

When I tell you that he is 5 ft. 9½" tall only and weighs 164 lbs. you will believe that he does at least get the good food.

He dresses soberly but in good taste. His clothes fit well and he always looks as though he has washed behind his ears.

Now about his desire to find a suitable wife. First of all let me say that he does not want to marry while he is an actor. But when his hairline begins to recede and his waist line to protrude, he will give up acting, take to direction and production, and find himself a soulmate.

His wife must above all things be faithful to him. If she has a beautiful heart, then he doesn't mind if she has a hare-lip or fallen arches. At the moment he feels he is ripe to fall in love.

He hears birds singing when there aren't any and smells roses when there are none there. He definitely feels he is about to meet someone and fall in love but she must remember he won't marry her until that hairline begins to recede.

But don't imagine he's soft. On the contrary, he has proved how tough he is by shooting 3 tigers during his college days and by driving his "Renault" and his "Vauxhall" at a terrific speed. He is so used to driving fast that his hair doesn't get mussed unless he is speeding at 80 miles an hour.

He has only two fears. One is Baburao Patel and the other is that people may not realise that he is the best actor in the film industry! He does not actually state this last fact but you get that impression. He is his own publicity man. Who else do you suppose told me all the flattering parts in this story but the spoiled brat himself?

There is no moral to this tale. The spoiled brat still has a pampered ego even though he's made good.

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"God" Makers Of The South

Give The Gods A Rest

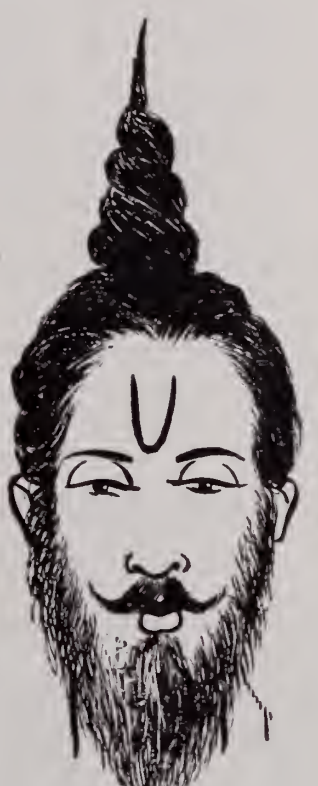
By: Miss Susheela Nambyar

If our time-honoured conceptions of life after death and the division of the post-mortem world into Heaven and Hell still hold true, many of our film-producers may pack up their belongings to visit that particular place which has been so well advertised by the author of the *Inferno*. One wonders whether any human beings here below have done more harm, consciously or unconsciously, to our Gods and Goddesses than these daring film-producers.

In my "filmless" childhood, when I offered my prayers to the deities with credulous fervour, the Gods, Krishna and Rama, Vishnu and Shiva used to float majestically before my mind's eye in inexplicable divine forms, surrounded by a heavenly halo of mystery and wonder, and inspiring in the beholder implicit faith and devotion. Today, however, thanks to the activities of our film-magnates, I have come to possess very definite and concrete ideas of the appearance and demeanour of Gods! But I must at the same time frankly confess that the forms brought before me are such that I hardly feel inclined to say my prayers these days.

For instance, the Gods come confusedly before my mental vision on the Silver Screen—sometimes they are pampered and plumpy, sometimes lean and lanky; some have convex stomachs, others have concave pouches; some are gigantic, some dwarfish, some with their faces clean-shaven, others with stubby growth on their chins—but always with rotten sets of teeth, which make you wonder if dentists have no place in the realm of the Gods.

The smooth shaven Narada



The Bearded Narada

As for the deified saint, Narada,—poor Narada, ubiquitous that he is, can be seen thrust "cheek by jowl" into nearly every Puranic picture, and pitiably maltreated. Some one remarked the other day very aptly that the Screen-Naradas are of three types—(1) bearded Narada, (2) smooth-shaven Narada, and (3) egg-smooth Narada (when the part is enacted by a woman).

Evidently the producers conduct only a voice-test, and no appearance-trial, when they select the actors; if you can sing passably well, you can aspire to be a Shiva or Vishnu, Krishna or Rama. Never mind though your figure is fit for the "Before-portrait" of a slimming advertisement or for the exhibition of the ghostly forms seen in a spiritualistic seance. Sing in full-throated ease, and then there you are, on a par with your Maker Himself. After all, God has created you in His own image. Therefore, everyone of you (whether corpulent or consumptive, ugly or beautiful) must be an image of His.

Miss Susheela Nambyar, M.A.

SEE TONSILS IF YOU LIKE

The scene opens with the lashing sound of the Milk Ocean. You can see the great Serpent with his endless coils (Ananta) curled up, and Lord Vishnu reclining on His seat under the shadow of the thousand hoods. The splendour of the scene keeps you dazzled for a moment.

Everything looks perfect as long as you see the scene from a distance.

But then the Cameraman will not leave you at that. Slowly the whole paraphernalia of the mythological Vaikunta draws nearer and nearer, until at last the bulky figure of the actor who impersonates Vishnu overflows your vision, and your eyes fail to gauge the proportions of the actor. As you are trying to rub and clear your eyes off the bulk, the 'divine being' opens his mouth and lets out for your edification the torrents of his music—*swaras* and *alaps*

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The Egg Smooth Narada

complete. Believe me when I say that once the close-up of a wide-mouthed siren came so close to the audience that we had a clear and full glimpse of her tonsils, which might have interested a doctor, but not us, ordinary film goers.

Another disillusionment. You see a female form clad in dainty modern sari, standing in a divine (attractive enough to be divine) pose, showering flowers and blessings from the welkin upon the praying mortals down below. This seems all right. But you begin to feel uneasy as the scene gradually approaches you overwhelmingly until the 'goddess' who looked passably divine from a distance, comes enlarged (defects and all) in front of you. The moment she parts her painted lips to break into a benevolent smile, you find out that she does not believe in abstaining from pan-chewing even in the hour of her being 'shot'.

MAN MADE GODS

On top of it all, people pedalling away on bikes in Puranic stories, and Goddesses mixing up English words with the vernaculars, are too ridiculous and outrageous to be mentioned even. Fancy the effect of such caricatures of the Hindu Pantheon upon the simple trusting village-folk who eagerly rush to all Puranic pictures just to see and prostrate to the Gods and Goddesses, visible and 'palpable' so close before them.

Between the film producer's struggle to make money, and the people's pious eagerness to see their gods face to face on the screen, one forgets that the Gods have been suffering and tolerating us long enough. One should imagine how the producers have tapped out money enough from the Puranas. Let the Gods be left alone now, and let the producers encourage new social themes instead of lazily falling back upon the ever-ready Puranic stories. Otherwise, if the Gods have an organization of their own, or a meeting place for their association, you can expect something very serious ere long!

Or, can it be that the film-magnates have got at the back of their heads the idea of propagating scepticism? One has no quarrel with them if they are out to dispel all illusions and convince people that after all *man creates God in His own image.* Disillusionment would, no doubt, be an achievement in Philosophy, but not in Art.

See tonsils if you like.

For "do not all charms fly at the cold touch of philosophy? There was once a rainbow in the sky; we know its warp, its woof, and it is now placed in the dull catalogue of common things."

Are the Gods going to share the same fate, one wonders.

Seems something tense with Nalini Jaywant in "Ankh Michowli".

OUR REVIEW

Kishore Sahu's Maiden Direction Becomes A Hit

Protima's & Anjali's Popular Performances!

Acharya Pictures Make A Splendid Beginning !

Here is a sophisticated streamlined comedy produced with the solitary intention of entertaining people.

The story seems to be inspired by "Bachelor Mother" a R.K.O. Radio picture featuring Ginger Rogers. Of course, in Indianising they have dumped the unwanted child on the hero instead of the heroine and changed certain Western situations by painting them in Indian colours. And the effort of the producer is both admirable and successful as all the gags succeed in making people burst out into an uproarious laughter.

The picture opens with Prannath a young working bachelor picking up a row with Pushpa, one of those modern girls with sophistication and pep. Both live facing each other and are introduced to one other through a rather unconvincing and quarrelsome situation.

However, their first introduction soon develops into a friendship and friendship, ripening into love, soon leads to the date of a marriage engagement.

On the day of the engagement young Prannath is on way to his sweetheart's place, but stops at a jeweller's to buy his lady-love a present. While he is inside the shop, Tara, victim of a man's deception, leaves her unwanted baby in the dickey seat of Prannath's car and goes away.

When Prannath discovers the baby, he is alarmed and in an attempt to get rid of it, he drops it in a wayside dustbin but with it also drops, carelessly, his visiting card.

At his sweetheart's house, Pran is in the midst of guests invited for the engagement.

Right in the midst of his joy, Pran is face to face with that little brat brought over by a street loafer with the help of his visiting card.

The child soon becomes an evidence of Pran's secret guilt and Pushpa breaks off the engagement. Pran and Pushpa, though loving each other very much, are now estranged.

Pran is now a "father" with a child not his own. Many a humorous situation is created with the help of the unwanted child. Even Pushpa and Pran are once again brought together with the help of that little brat.

The ending is very happy.

A PRAISEWORTHY EFFORT

After making peace with the fact that the whole idea is Western in conception, though many a situation is quite a probability in our own country, the entire effort of producing a comedy of this nature is quite praiseworthy. This picture was originally planned by the late Mr. Kikubhai B. Desai of Paramount Films and one may congratulate Kishore Sahu for bringing the plot over to Acharya Productions after the death of Mr. Kikubhai.

KUNWARA BAP

Producers:	*Acharya Art Productions*
Language:	*Hindustani*
Screenplay:	*S. Bannerji & K. Sahu*
Dialogues:	*Amritlal Nagar*
Cinematography:	*Rajnikant*
Audiography:	*Chandrakant*
Music:	*Ramchandra Pal*
Cast:	*Kishore Sahu, Protima, Anjali Devi, Dhulia, Manohar Ghatwai etc.*
Released At:	*Lamington Talkies.*
Date of Release:	*18th July '42*

Director:

KISHORE SAHU

As it is, Kishore Sahu has a lot to do with the picture, having been associated with it right from the beginning of the very idea.

Kishore Sahu has directed the picture very well seeing that this was his very first attempt at direction. Had he made the earlier half a little faster than it is at present, the sequences would have become more dramatic.

The music of Ramchandra Pal has not at all helped the director. Throughout the picture, the musical portion sounded insipid and proved a drag on the picture. A picture like this called for breezy and brilliant music.

On the other hand the very first song which is put in the mouth of the hero is so dull and unenterprising that the already emaciated Kishore Sahu, who is the hero, looks almost dead.

BAD TECHNICAL WORK

As regards the performances, Protima Das Gupta gives quite a good account of herself as "Pushpa" the sophisticated woman of the show. Her diction of Hindustani is surprisingly good and she is a type, rare and entertaining, for new pictures. Her constant dancing, however, strained the eye a bit.

Anjali Devi is sweet and attractive as the grief-stricken mother of an unwanted child. From the others, Manohar Ghatwai could be said to have done well, but the wig he wore should have been a little more near reality.

Photography is not quite uniform, the shutter being defective through several early shots. Recording of sound is also far from satisfactory, while the reproduction at the theatre was not at all helpful.

The song compositions are mediocre and combined with the wrong tunes, they create an unfavourable impression .

And yet with several technical defects, the intrinsic comedy idea does not fail to entertain the spectators.

Yes, "Kunwara Bap" is quite a good entertainment for the average audiences who want to laugh.

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PANCHOLI ART PICTURES (Lahore)

A successful company always becomes a fertile ground for rumours. One of such rumours is that Miss Manorama and M. Ismail are going to leave the company which, the producers say, is entirely false. In fact, both these artistes are cast in "Poonji", the new picture that is now being planned for production.

"Zamindar" featuring Shanta Apte has been completed and is likely to be on the screen some time in the next month. Still another activity of Mr. Dalsukh Pancholi is a new production company which he seems to have floated under the name of Pradhan Pictures Ltd. This company will operate in their recently acquired studios which once belonged to the Northern India Studios.

PRABHAT FILM CO. (Poona)

Director Raja Nene is giving finishing touches to the new social picture of Prabhat called "10 o'clock". In the cast we find sparkling personalities like Ratnamala in the Marathi version and Urmilla in the Hindi version. Music Director Keshavrao Bhole thinks that his musical tunes would by themselves assure a long run for the picture when it is released.

Messrs. Damle & Fatehlal, these two are always to be mentioned together, are working on the shooting script of "Ram Shastri", a biographical subject based on the theme of justice.

The new Prabhat director Kashyap has already started shooting another social picture called "Nai Kahani" written by Mr. Ahmed Abbas. The songs of this picture have been written by Mr. Wali who will be remembered for his popular songs of "Khazanchi".

People wouldn't want mere bread in "Roti" after they see Sitara like this.

ACHARYA ART PRODUCTIONS (Bombay)

"Kunwara Bap", a social picture directed by Mr. Kishore Sahu, has given a splendid beginning to this new company which is founded by Mr. N. R. Acharya, who was till recently, with the Bombay Talkies, and where he produced a number of popular pictures.

The success of "Kunwara Bap" has put a little more heart into Producer-director Acharya, and he is reported to have completed "Uljhan", a rural romance, starring Sardar Akhtar, Mazharkhan and others, a better picture in so far as the box-office is concerned.

Still another picture that is likely to go into the sets very shortly will be a social story featuring Motilal, Protima Das Gupta probably under the direction of Kishore Sahu.

RANJIT FILM CO. (Dadar)

"Arman", a social story directed by Mr. Kedar Sharma is expected to be revived again at the Royal Opera House where it was released for a day and had to be withdrawn owing to the disturbances in the city.

At the studios the producers have a number of pictures under production. Some of them are as follows: "Gowri" directed by Kedar Sharma, "Chandni" directed by Jayant Desai, "Vish Kanya" directed by Kedar Sharma, "Chhoti Ma" directed by Chaturbhuj Doshi, "Dukh-Sukh" directed by Ram Daryani, "Fariyad" directed by Jayant Desai, "Andhera" directed by Aspi, "Tansen" directed by Jayant Desai, and "Bhakta Surdas" directed by Chaturbhuj Doshi". Some of these pictures are ready for release, some are

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The two Mumtazes—Ali and Shanti—bring smile and sunshine with their beautiful dances, in "Basant", the latest hit of the Bombay Talkies.

half way through and others have been just launched. There are a number of stars working in these different pictures, right from Saigal down to Arun and from Khursheed down to Khatoon.

The best way to get a report of Ranjit activities is to see the pictures on the screen when they are released.

NEW HUNS PICTURES (Kolhapur)

The final scenes of "Damaji", a socio-devotional subject in Marathi are now being shot at the company's studios in Kolhapur. The picture is expected to be completed sometime in next month and will probably be on the screen almost immediately.

Another picture of which paper work is being done now is a social story called "Nagad Narayan" or "Cash and Carry", and which is written and will be directed by Mr. Vishram Bedekar.

NATIONAL STUDIOS (Bombay)

By the time this issue is in press, we expect "Roti" to be released at the Swastik Talkies in Bombay. A lot is expected from this picture not only by the producers, but also by the public in general as the picture has been in making for nearly a year. The producers say a lot of it already in advance and we only hope that the picture goes over well

At the studios they have got three or four other pictures ready and some of them are called: "Apna Paraya", "Lalaji", "Jawani" etc.

ASIATIC PICTURES (Bombay)

"I sincerely wish Mr. Mazhar-khan a brilliant success in his enterprise" said Producer-director V. Shantaram when he set the cameras going at the muhurat ceremony of "Yad", the maiden production of Asiatic Pictures.

Mazharkhan is a good showman and now he is gradually becoming a good director and producer. He has managed to secure in Veena quite an attractive looking girl for his picture and, at least, 200 out of the 300 guests present at the muhurat ceremony thought that he was trying to "seduce" Veena when the first shot of the picture was being taken.

SHALIMAR PICTURES (Bombay)

"Ek Raat", the maiden production of this company manages to get surprisingly good reports from Hyderabad, Sind and Deccan, and from other places where the picture has been released. This picture is now scheduled to be released at the La-

To the Hindu woman, this is almost a religious ritual. Strangely enough, most of the bangle sellers are Muslims. Here is a situation from "Chooriyan" a social picture of Prakash, in which the grandfatherly bangleman is selling his wares to Maya Bannerjee.

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A FAZLI BROTHERS SOCIAL PRODUCTION

mington Talkies, Bombay, immediately after "Kunwara Bap".

Mr. W. Z. Ahmed is touring North in search of talent for his new picture "Mun-ki-jeet" which will go into production almost immediately.

CHITRA PRODUCTIONS (Bombay)

We are told that "Kisi-se-na-Kahna", the second picture of Chitra Productions has been censored and is now ready for release. Leela Chitnis seems to be quite pleased about the picture and the way producer Gvalani talks about it makes the listeners blush.

The new picture that has gone into production is called "Pratigya". It will be directed by Nandlal Jaswantlal who is nowadays in Bombay.

NAVYUG CHITRAPAT (Poona)

"State Guests" has been running well at several stations like Poona. Kolhapur, Sholapur and Belgaum. It will soon come on the screen in Bombay and Director Winayak is reported to have been quite pleased with his effort at direction.

"Keep Mum" tells Monica to Saigal in "Bhakta Surdas" a Ranjit picture.

In the meanwhile we hear rumours of Winayak having left Navyug for good. We hope that these rumours are not true.

Another story which is on the sets now is called "Yours Ever" It is being directed by Mr. Junnarkar and features Damuanna Malvankar. Salvi and others. Still another picture under making is called "Pahili Mangalagaur" featuring Sahu Modak and Snehaprabha Pradhan.

Veena and Satish struggle in "Yad", a maiden production of Asiatic Pictures directed by Mazhar Khan.

BOMBAY TALKIES (Bombay)

"Jhocla" is still going on at the Roxy in Bombay and it will require an astrolcger to say how long it will stay at the said theatre. People tell us that it is still drawing huge crowds, inspite of "Basant" another social picture of Bombay Talkies being released in the city.

At the Majestic Cinema their second social picture, "Basant", is also drawing big crowds and also threatens to stay at the theatre for a number of months. "Basant" has rightly become popular as it contains light entertainment in music and dancing which the masses love to see and hear. At the studios Director Mukherji has started shooting another social picture which is tentatively called "Awara".

KARDAR PRODUCTIONS (Bombay)

It is very difficult to find Producer-director Kardar nowadays, and whenever you meet him by accident he gives you a thundering good excuse that he has been busy with

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Leela reaches new heights of emotion in "Damaji" a social picture of New Huns Pictures to be released through the Silver Screen Exchange.

the production of "Sharda". He has already gone through half of the picture and expects to complete the same by the end of the next month.

In the meanwhile he has secured the Chitramandir Studios and will start shooting his second picture "Namaste" under the direction of Sunny and Sadiq from the first of September.

Altogether Kardar is a very busy person having committed himself by announcing half a dozen pictures to be produced in succession.

SILVER FILMS (Bombay)

Under the supervision of Producer Kumar, Director Khalil has produced a good social picture called "Jhankar" featuring Chandramohan, Pramilla, Kumar and Azurie. By the time this is in hand the picture will have been released at the Novelty Talkies in Bombay. This picture is being distributed by the New India Film Corporation under the control of Mr. Kuka.

FAZLI BROTHERS (Calcutta)

"Chowranghee" is bringing in good reports from Calcutta and other towns wherever it was released in the Eastern circuit. They are expecting to release this picture in Bombay sometime in the month of November. In the meanwhile Director S. F. Hasnain is preparing the paper work of the "College", production of which he has postponed for some time due to uncertain war conditions in the East.

AMAR PICTURES (Bombay)

"Ankh Michowli" has become a roaring success all over. The new picture that is under production is called "Thank You". It is a social story which is being directed by Virendra Desai. Still another picture that has gone to the sets features Sadhona Bose and is being directed by Surendra Desai.

WADIA MOVIETONE (Bombay)

"Muqabila" has been released at the Super Cinema in Bombay where it is reported to be drawing well. At the studio they are shooting two pictures simultaneously: one is called "Shobha" and it is being directed by Kumar Sen Samarth and it features Mrs. Shobhana Samarth, the other is being directed by Balwant Bhatt and is called "Ankh-ki-Sharm", story of which is written by Pandit Indra, the well known writer.

While Producer Jamshed Wadia is busy with the paper work of "India Calling", a bi-lingual talkie in English and Hindustani.

MOHAN PICTURES (Andheri)

"Zevar", a social story with very exciting climaxes has been completed by Director Amarnath. Director

That is one way of taming the shrew which Director Kedar Sharma, probably, advocates in "Arman", a Ranjit picture.

Nanubhai Desai, on the other hand, is shooting in the indoor sets a thrilling spectacle as it is called by the studios under the title of "Firman".

EASTERN PICTURES (Bombay)

The world rights of "Badal", their maiden production, have been secured by New India Film Corporation of Bombay and this picture is likely to be released at the Novelty Talkies very shortly.

Producer Ramzan Lakhani has begun another picture called "Dawat" which is a social story and which will be directed by Mr. M. Nazir, the story writer.

PRAKASH PICTURES (Andheri)

"Station Master" had a fine run at the Minerva Talkies and proved a popular box-office success. At the studios they are shooting "Chooriya", a social story featuring Maya Bannerji and Prem Adib and they are also busy on the paper work of "Panghat", another social story written by Pandit Indra.

Director Vijay Bhatt is as usual busy preparing for another mythological spectacle called "Ram Rajya". The story of this has been very nicely written by Dramatist Vartak.

D.R.D. PRODUCTIONS (Bombay)

The film industry in India seems to be looking upon good times the way we find leading businessmen of the city getting interested in production of films.

The latest recruit, a happy addition to the band of producers we have in Bombay, is Mr. D. R. D. Wadia who is one of the Directors of the Automobile Co., Ltd.

Mr. Dady Wadia, who is an internationally known amateur photographer, is also a leading industrialist of the city.

They are taking up "The Gong Of Shiva" written by Dewan Sharar, the international writer. This picture has been placed under the charge of Director J. K. Nanda whose excellent work in "Kurmai" is still fresh in the minds of all critics.

From all signs it seems that Messrs. D. R. D. Productions have come to stay a long time and make their mark in the industry.

SILVER SCREEN EXCHANGE (Bombay)

This is a new distributing concern founded by Producer-Director V. Shantaram till recently a partner in the Prabhat Film Co. This new concern is organised to conduct business on modern ideas of distribution and has plenty of financial support behind it. It has made a start of new business with the productions of New Huns Pictures of Kolhapur and the first of the series which will be released very shortly is the socio-devotional picture "DAMAJI", which is directed by Bhai G. Pendharkar and in which prominent stars like Baburao Pendharkar, Leela and Lalita Powar feature.

This company will also finance, on distribution basis, Mehboob productions by securing the Bombay and C.P., C.I. rights of these pictures.

It is likely that many more pictures will be secured by this distribution office which has at its head so prominent a member of the film industry as Mr. V. Shantaram.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja, who is now free from his interest in Eastern Pictures has floated this new company for production of his own pictures. The first picture is a social story called "Mazaq", written by Kamal Amrohi. Producer Zahur Raja is busy on the script of this story and hopes to go into production early next month.

SUPREME FILM DISTRIBUTORS (Bombay)

This influential firm of film distribution has already a number of pictures running in the city. At their offices they have got still a number of more pictures awaiting release. Some of them are: "Chowranghee" produced by Fazli Brothers, "Jawab" featuring Baruа and Kanan and produced by M. P. Productions, "Khamoshi" featuring Ramola produced by Talwar Productions, and some more pictures of Amar Productions are also awaiting release.

BHARAT PICTURES (Bombay)

This distribution office will be releasing very shortly a big spectacular picture called "Bhakta Kabir" produced in Calcutta.

Another new picture which is likely to be released in a couple of months is called "Uljhan" produced by Acharya Art Productions.

NEW INDIA FILM CORPORATION (Bombay)

Under the personal supervision of the managing partner Mr. Kuka, this distribution office has been very active recently, especially so in helping small producers to establish themselves in the film market. Realising the plight of the small producers, Mr. Kuka has been able to invest a large finance not only in advancing money to such producers but also in buying pictures where necessary to help them through bad times. Most of these pictures are being released at the Novelty Talkies in Bombay which cinema has now so much come up that it is attended by large crowds of both the masses and the classes. Some of the pictures that are being distributed by this firm are: "Badal", "Dawat", "Jhankar", "Duniya Ek Tamasha" etc.

STOP PRESS

As we go to the press we understand that Producer-Director V. Shantaram has purchased all the studios and the equipment of the National Studios Ltd. for a little over seven lacs of rupees.

It seems that the National Studios found it rather difficult to manage their extensive studios in these times of war stress, and it may be said that they have done wisely in shifting their responsibility by selling their studios.

These studios which comprise of four large sized sound stages and other production equipment are incidentally the best in India today in almost every respect.

It is reported that a number of outside companies including New Huns Pictures, Mehboob Productions and others would be producing their pictures in these studios in addition to Director Shantaram himself.

All said and done it seems that Producer-Director Shantaram has hit it high with this new enterprise after his separation from his old friends in Prabhat.

The Priest of Amen-Ra

By: Dewan Sharar

The distant, infrequent boom of great weights dropping into place, and now and then the ghost of a shout as the overseers lashed the toiling slaves, came faintly to Patris, the Chief Priest, as he stood in the doorway of Amen-Ra's temple.

The temple stood on a little hill. Below it Pharaoh's city lay outspread like a carpet. The streets were thronged with people; merchants chaffered with customers; camels and mules bore laden panniers; coppersmiths and potters and bowmakers plied their crafts: and beyond the clustering roofs, beyond Pharaoh's tall white palace that towered dominatingly over all, the desert sand encircled it, a still silvery, illimitable sea. A peaceful scene; but Patris gazed on it with bitter compassion in his heart.

Psamthek, his fellow-priest, glanced at him curiously.

"What troubles you, Patris?" he said. "You look as if you saw unhappy visions?"

"I saw a dark future for Egypt," said Patris. "Listen!"

The far off thudding sound quivered again upon their ears.

"Look below, at those streets," said Patris. "How many young men can you count there?"

The other priest was silent.

"There are old men, and women, and children," said Patris, "but the young men of Egypt are dying daily and hourly in the making of Pharaoh's canal; their lives trickle through his fingers like sand, as countless and as unheeded. How will the land fare without them? And what have they done that their lives should be thrown away?"

Psamthek stared at him.

"But he is Pharaoh!" he said. "How shall any man dare to question his decree?"

"I do not question it," said Patris calmly. "I challenge it."

Psamthek, thunderstruck, could find no words.

"I thought long and prayed deeply," Patris said. Night after night while the rest of the world slept I have prostrated myself before Amen-Ra, beseeching him for guidance; and all the while I have known in my heart that there was but one answer. This waste of lives must stop."

"Yet who shall face Pharaoh and utter such words?" said Psamthek.

"I," said Patris.

"No, No! It will mean your death!" Psamthek cried.

"What is the death of one man compared with that of thousands?" Patris said, calm-faced. "I ask no more than that the gods shall accept my life as a sacrifice, and bid the slaughter cease."

* * *

The great stone-lined channel lay like a gash across the shining silver bosom of the sand. A causeway connected it with the granite quarries whence long teams of men, harnessed two abreast, dragged the huge blocks of stone that other teams, under the supervision of skilled masons, hoisted into place in the banking. It was merciless work beneath that brassy sky and fiercely-beating sun; again and again a man would drop where he stood, and his limp figure be hastily extricated from his harness, and another take his place. There was no resting on that task; above all on the day when Pharaoh himself had seen fit to come and observe its progress.

He sat in state in his royal chariot. Two slaves crouched behind him, waving long-handled fans over his diademed head; there were courtiers and counsellors in attendance, and a train of soldiers on guard. He was frowning a little. This was his lifetime's dream in process of fulfilment—a canal across Suez, between the Bitter Lakes and the Red Sea—and all was not going well with it.

Thus Patris beheld him—Patris coming forward with none of the panoply befitting a Chief Priest, but quietly, alone and on foot, across the sand. He made grave obeisance to Pharaoh.

"O King, my Lord, may life, health and prosperity attend you," he said.

"And you also, Patris," Pharaoh

"My decree is," said the Pharoah, "that you be driven forth straightaway into the desert, to wander until you die."

said. "But we meet in a troubled hour. The work on my canal is not going forward as it should: the sand is an enemy that has to be fought continually: my workmen die like flies; one hindrance after another occurs. Certainly it is high time I invoked the blessing of the gods."

"They would refuse it," said Patris sternly. "There can be no blessing upon a work that has taken such toll of human life. I warn you, O King, bid it cease, for fear the gods anger!"

They were such words as no man had ever dared speak to Pharaoh before: and courtiers and counsellors drew their breath, and looked fearfully at Pharaoh's proud stern face in the shade of the chariot's golden canopy.

"You take much upon yourself, Patris," Pharaoh said; his voice was soft and ominous. "Too much. My canal shall be completed whether you invoke a blessing on it or not."

"And I say, O King," said Patris, "that it will never be completed. The sand will see to that. How many other kings have not attempted the same thing?—but always the sand intervenes—it creeps in, it silts up the channel, it rises in storms and buries the stonework; it has Time on its side, the greatest of all allies. It is the instrument of the gods, and will inevitably conquer in the end."

Pharaoh considered him for a long, still moment.

"I say otherwise," he said at length. "My canal shall defy both Time and the sand....There is a madness that these sands breed, in those who walk upon them in the heat of the sun; it has killed many of my slaves.

I think you are also suffering from it, which is a pity in a man once so wise. Well—since you claim to know the sand so well, you shall have every chance to commune with it. My decree is that you be driven forth straightaway into the desert, to wander until you die."

He made a sign to his guards. Instantly they surrounded Patris, and marched him forth at point of sword, until the canal and its workers were out of sight and well-nigh out of hearing beyond the gleaming dunes. There they left him, a proud chief priest no longer, but an outcast with neither food, water, nor hope.

"He'll not last long," they told each other, and wondered at the serenity of his face.

There was neither fear nor sorrow in Patris' heart; only deep gladness.

"The gods have deigned to accept my life as the price of many," he told himself joyfully. "There will be no more slaughter of our young men now."

How long he wandered in that world of burning heat and glaring brightness he did not know; but as exhaustion came upon him, and his tongue began to swell with thirst and his throat to parch unbearably, he lifted his eyes and saw ahead of him a grove of green trees. "Mirage", he thought, but it was no mirage. It was an oasis of grass and trees, and at its centre bubbled a spring of clear water.

He stumbled forward and drank deeply, and sank exhausted in the cool delicious shade.

* * *

The oasis was large and very pleasant. Date-palms grew there, and fig-trees, and wild vines. It suited Patris well; and as the long tranquil days went by, filled with prayer and meditation and deep contentment, he knew a happiness that he had never attained before.

Then the hot wind altered its direction, and bore to his ears a faint but unmistakable sound—the far-off boom of huge blocks of stone falling into place at the hands of Pharaoh's toiling workmen....

"Then the gods have not accepted my sacrifice," said Patris. "My deliverance is, after all, no more than a temptation set by the Evil One.

On the roof of Pharaoh's palace a solitary figure stalked. "It is Pharaoh," said Psamthek, "He has been stricken with madness."

Poor Shanta Apte! She seems to be in trouble in "Zamindar" a Pancholi picture.

The price I offered is still to pay."

So in the cool of the same even-ing he set forth, with a few figs and dates for provisions, and water in the husk of a wild gourd. "It rests with the gods whether I die in the desert or gain the city and perish at Pharaoh's hands," he reflected serenely. "So long as the sacrifice is made, what matter how?"

But it was not destined that he desert should claim him. The wind had shifted again, and he could no longer hear the guiding sound of the builders at work; neverthe-ess on the morning of the second day he saw afar the tall towers of Pharaoh's city on the horizon, daz-zlingly white against the blue; and knew that his journey was at an end.

In the brilliance of the forenoon he entered the city gates and found himself once more in the familiar streets that he had never thought to see again.

Then he smiled, bewildered.

There was something strangely amiss with Pharaoh's city.

Absolute silence lay on the place like a pall. The sun-drenched streets that he had last seen teem-ing with life were deserted. Yet merchandise filled the shops; the potter's wheel bore a half-made jar; the corn-grinder's quern stood idle with the flour in it; a fire still smouldered in the hollow stone slab of the baker of wheaten cakes. Only a little while before a whole city-ful of people must have been busy there about their daily occupations; now there was not a living soul to be seen.

Deeply troubled, Patris walked on. Everywhere it was the same. He called aloud, again and again. None answered.

In the strange and dreadful still-ness he turned his steps towards the temple of Amen-Ra; and there at last the mysterious spell was broken; for Psamthek came to meet him with a cry of wonder and joy.

"Patris! We believed you dead!" he said.

"The gods have spared my life for a while longer," said Patris.

"But what has befallen the City? Where are the people?"

"Fled into hiding, one and all, for fear of death or worse," said Psam-thek gravely. "A strange and ter-rible calamity has happened. Look!"

He pointed through the temple's wide entrance.

On the roof of Pharaoh's Palace a solitary figure stalked. A man who brandished a drawn sword above his head, and shouted inarticulate rage and defiance.

That's one way of securing a man's interest. Ratnamala gets Kulkarni's in "Ten O'clock" a Prabhat picture.

"It is Pharaoh—He has been stricken with madness," said Psamthek. "He stayed overlong watching the men at work on the half-finished canal; he was troubled because the sand kept creeping in, silting up the channel, covering the stonework, burying the causeway along which the men dragged the granite; and between the heat of the sun and the glare of the sand, the madness that the sand breeds fell upon him. He gave sudden orders that the work should cease forthwith; and rode back to the Palace raving so dreadfully of death and bloodshed that the people fled in terror lest he have them all slain. I alone remained, to guard the temple. Now we can but wait, he will speak with no man, threatening with his sword all who approach him."

"Nevertheless, I am his Chief Priest, and my place is by his side in such an hour," said Patris.

* * *

In the great hall of Pharaoh's palace a little group of Pharaoh's counsellors were gathered.

They greeted Patris as one returned from the dead; but even their wonder and gladness were overshadowed by the shock of the calamity that had befallen. "It is a stroke of the gods. How it will end, who can say?" said the oldest counsellor.

Even as he uttered the question, it was answered. A footstep sounded suddenly on the wide marble stairway; and they looked up as Pharaoh himself came swiftly down. His bearing was majestic still. Only his crazed eyes betrayed him. He passed them and was gone; and an instant later they heard the furious beat of hoofs, and glimpsed him riding at full speed across the courtyard and away.

"After him!" cried Patris.

In the royal stables there were horses waiting day and night, ready saddled and bridled, upon Pharaoh's will; it was the work of a few moments only to mount and give chase. They could hear the clatter of his going echo wildly in the deserted streets; and when they had left the city behind and only the desert stretched before them, they could see him far ahead, the sand flung up by his horse's flying hoofs enhaloing him in a cloud of sunshot silver. Brilliance of sun and glare of sand combined against them blindingly; it was as if he rode out before their dazzled eyes into that vast glittering world of sand and became one with it.

* * *

It was very much later, and the day was fading, when at last they found him. His horse had stumbled over a hillock of sand, and fallen, throwing him and breaking its own neck. They stooped over him, shocked and grieved; but his failing eyes sought only Patris; and the last words he spoke were for Patris' ears.

"The sands.....have conquered," he said.

Ratnamala looks sophisticated in "Ten O'clock" a Prabhat social picture.

That is how Shanta Apte looks in "Zamindar", a Pancholi picture.

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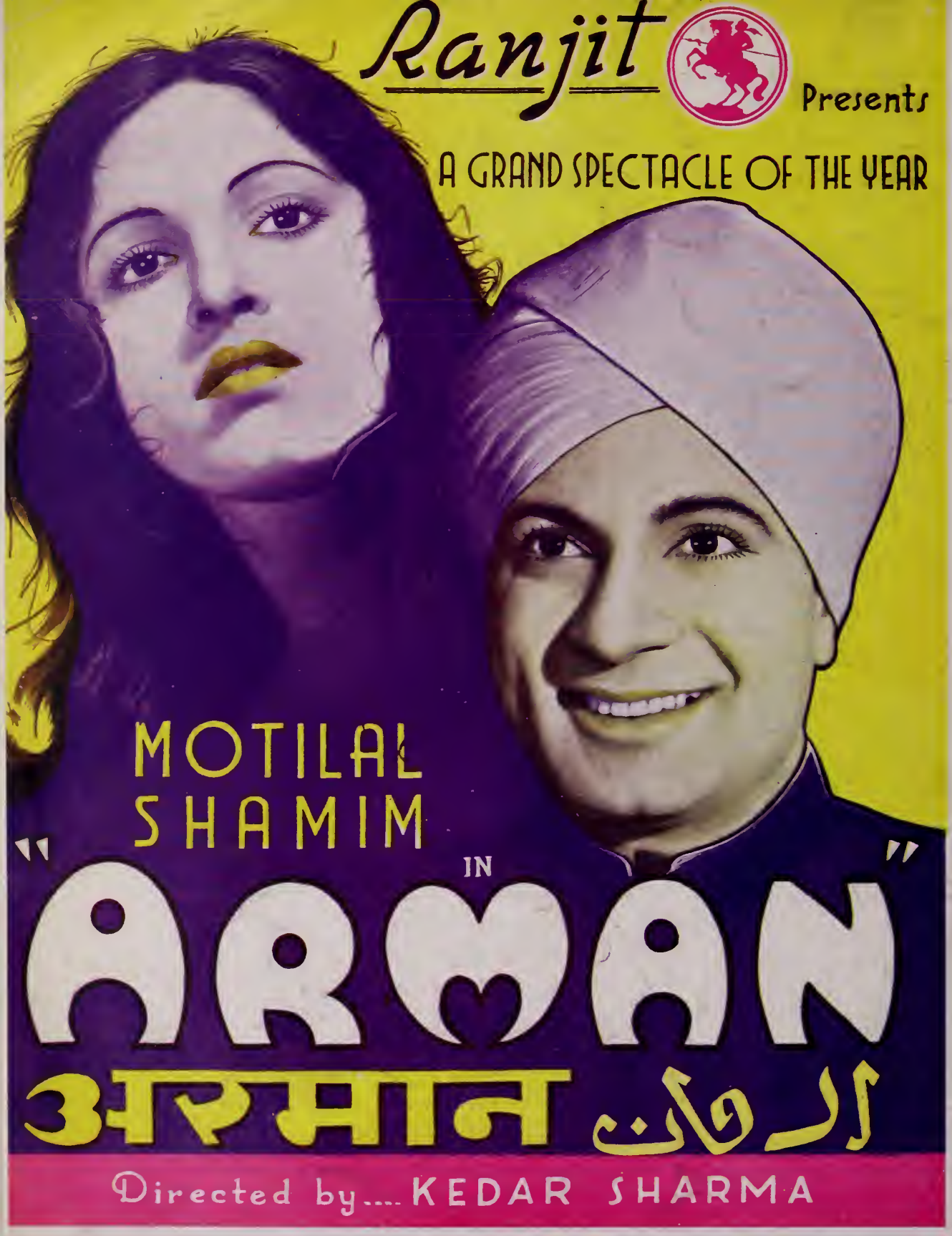

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